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The ART NEWS



The Matthias Corvinus (King of Hungary) Chasuble of Nagy Bobrocn. Genoese gold-brocade with gold silk embroideries XVth century.

Courtesy of R. & A. Silberman

NEW YORK, OCTOBER 12, 1929

Vol. XXVIII—No. 2—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, OCTOBER 12, 1929

De Hawke Opens With Modern French Show

"Thirty Years of French Painting" Includes First Rate Work From "Douanier" Rousseau To Gromaire.

The De Hauke Galleries have augmented the small group of dealers who refuse to usher in the season with banalities. Their current showing, "Thirty Years of French Painting," is a stimulating exhibit covering a period that ranges from the Douanier Rousseau down to such youthful white hopes as Gromaire. The room is full of conflicting trends, which only make the exhibition more enjoyable. The intimate and sober mood of Vuillard contrasts with the riotous fancy of Dufresne and Dufy. Utrillo's quiet "Eglise en automne" clings to a tradition of painting that Lurcat, in "L'île enchantée" has blithely thrown overboard. The decorous tapestry of Maurice Denis' "Pardon de Bretagne" is defied by the modernistic patchwork of de la Fresnaye's "Quatorze Juillet" where the faces are white blanks and the design emerges in great flat squares of color. The disciplined elegance of Picasso's line challenges the brutal brush which Rouault dips in unctuous black. Everywhere is contrast and contradiction.

Rousseau's landscape, lent by the Knoedler Galleries and included in their important showing of "A Century of French Art" last spring, dominates the room with its marvelously simple rhythms of interlaced tropical leaves, accented by the globes of oranges swinging like great jewels against the satiny green of the trees. But Rousseau is by way of being an accepted classic and one voluntarily dismisses any invidious contrasts which this canvas may arouse. The younger men who are alive and painting today one approaches with a different attitude, at once more charitable and more adventurous.

There is both strength and charm in the room. Strength emanates unmistakably from the easel in the corner of the gallery where Rouault's "Le Potentat" is enshrined in a commanding position. Even those most scornful of this bitter, tragic talent must be conscious of eyes haunting them from this elongated face, outlined in heavy black, as they perhaps seek refuge in the easy lyricism of Roussel's "Printemps" or in the quiet grays and greens of the Marquet river scene. A heavy, but masterful brush has limned the sardonic half figure of a young tyrant, deliberately soiled the white of the garment with grays and blue, then lavished upon the background the rich beauty of pure cobalt.

Modigliani, "that morbid and feverish poet of hands, of bodies and of the faces of women" is also among the arresting ones with his "L'italienne." Gromaire, who is sometimes difficult, is seen here in a more lucid, but not less powerful mood than usual. His nude is full of structural logic; everything about the composition is closely knit, resilient and underivative. The Derain "Fillette" with her hair of burnished gold and thin dress shot through as with reflected gleams, has a wistful charm tinged with French subtlety. Picasso's "Soupir," placed, like the Rouault on an easel, has an almost incredible elegance of line, a complete and enchanting sophistication. And the Vlaminck "Snow Scene" represents the artist at his best, finding poems of hidden color in the slushy street of a little town, overhung by a lowering blue sky.

A mocking spirit emanates from Soutine's "Valet de Chambre" at once subservient and impertinent, with his large ears ever alert for ringing bells, his crimson jacket worn with an air of arrogance.

Among the still lifes one finds a
(Continued on page 4)



"REST ON THE FLIGHT INTO EGYPT"

This hitherto unpublished painting by the Dutch Master has been brought to America by the Van Diemen Galleries.

By GERARD DAVID

ADDITIONAL TAX PROPOSED ON FAKES

WASHINGTON. — On October 8th Senator Vandenberg introduced an amendment to the proposed tariff schedules to tax all imported "fake antiques," 50 per cent ad valorem, above any other duties, according to THE NEW YORK TIMES correspondent.

Mr. Vandenberg said that there were great irregularities in the importation of "antiques," many of which were found to be newly made. He described "worm-hole drills," used in Europe to quickly add many years to a supposed "antique."

Under the law, antiques made before 1800 would be admitted duty free, but Mr. Vandenberg charged evasions of this privilege because many articles were not "antique" at all.

"I am not pleading for protection but am aiming only at fraud," he said.

The Senate accepted the amendment by a viva voce vote, Senator McKellar giving notice that he would later try to replace the 1800 date with a 100-year limit as in present law.

Unpublished David Brought Here By Van Diemen

BERLIN—One of the outstanding paintings in an important collection which the Van Diemen Gallery is bringing to New York for exhibition is a hitherto unpublished work by Gerard David, the master of Bruges. The writer has been given authority to reproduce and describe here this unusually fine and rare example of one of the foremost early Dutch painters.

"The Rest on the Flight into Egypt" embodies all the qualities for which the works of G. David are famous: the loveliness of the Madonna and Child, the wonderful drawing of the landscape with the clever handling of receding space, and the exquisite balance and harmony of the entire composition. The Madonna's delicate face emerges from the elaborate folds of the bluish-white mantle which surrounds her. The small and fragile body of the Child nestles against the Mother, and in a protecting movement she grasps the edge of the mantle with two fingers of her right hand to draw it closely around Him. This gesture and the expression of the Madonna's features carry the quintessence of motherly tenderness. In the rear Josef
(Continued on page 4)

FRENCH SHOW AT KRAUSHAAR'S

Kraushaar's early opening is becoming a pleasant habit. For the past three years this gallery has been among the first to open and the first to hold a really important exhibition. This year the honor of firing the opening gun must be shared with the De Hauke Galleries, who also have a fine show, and it may be that in future seasons others will profit by Kraushaar's example. The date is the least important thing; it does give a certain prominence to the show but the display of the things which Kraushaar has brought together would be a notable event at any time.

There are fewer fireworks than in other years. The exhibition is one of very good pictures which belong among their authors' first-rate examples; the canvases are small or moderate in size and, though "masterpieces" are scarce, a high level of quality is maintained.

The exhibition is about evenly divided between the works of late and contemporary men but all of them come within the general classification
(Continued on page 8)

Emil Weinberger Collection to Be Sold in Vienna

Late Gothic and Early Renaissance Periods Most Fully Represented in Sale of 471 Examples of Major and Minor Arts

One of the most important of the early fall sales in Europe will be the dispersal of the Emil Weinberger collection at the Gluckselig and Wawre Galleries in Vienna from October 16th to 21st. The collection which includes 471 items is an extremely personal aggregation, devoted largely to primitives, the late Gothic and the early Renaissance, but revealing here and there an appreciation of unusual objects of decorative art from the XVIIth and XVIIIth centuries.

Herr Weinberger was for years a close friend of Dr. Albert Figdor and such an influence has naturally left its impress on the collection. Through Dr. Figdor, Herr Weinberger gained access to and knowledge of many rarities in the Vienna art trade, while a number of notable items in the present sale are the result of exchanges between the two friends. Other important objects were secured in journeys to England, France and Italy. The collection as a whole evidences unusual taste and refinement of feeling. Herr Weinberger had an inner faith in his own judgment. The fact that many items among his treasures are now definitely established in the literature of art bears evidence to the rightness of his faith in himself.

The collection is an extremely varied one, including rare examples of early German and Italian ceramics, brightly painted glass from Germany; rich works of the Nuremberg and Augsburg silversmiths; small Renaissance bronzes from Italy, Flanders and France; a restricted, but choice group of early Limoges enamels and French ivories; tapestries and textiles from the looms of many countries; furniture of the French and Italian Renaissance; a group of interesting sculptures ranging from provincial naïveté to the brilliance of the Renaissance and a group of paintings, in which the primitives predominate.

Among the ceramics which open the sale, one of the finest items is a set of eight Gothic floor tiles made in Austria in the XVth century and patterned with boldly executed figures of mythical and realistic animals. Also of great rarity is a corner tile with plastic figures in relief, Austrian, about 1510, coming from the Walcher Moltheim collection. Among the Italian potteries are a group of majolica albarellos and vases which will delight the collector. There are early, vigorously decorated pieces of XVth century Florentine workmanship, a great Tuscan platter of most unusual type, dating before 1500 with representation of a prince on horseback and an unusually choice group of Castel Durante, Siena, Faenza, Urbino, Gubbio, Tuscan and Deruta types. Among the German ceramics are vigorous examples of XVIth century glazed stone ware and several early tiles from the Walcher Moltheim collection of a type seldom appearing at public sale.

The small group of German enameled glass includes a number of dated pieces of the late XVIth and early XVIIth century, which should arouse spirited bidding among specialists in this field.

As a silver collector, Herr Weinberger has confined himself more closely to his native field than usual. In this group are to be found the capriciously fashioned drinking vessels of the Nuremberg XVIth century silversmiths; fine examples of the sturdy covered mugs made by the craftsmen of Augsburg and Saxony in the same period and of the simpler beakers made in the XVIth century.
(Continued on page 7)

RARE CHASUBLE AT SILBERMAN'S

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He has for many years participated actively in the affairs of various social betterment organizations, and has also maintained his business connections.

The letter accepting Mr. de Forest's resignation was signed by I. N. Phelps Stokes, Frank L. Babbott, Felix M. Warburg, Ezra Winter, H. de Forest Baldwin, William Church Osborn, Edward McCartan and D. Everett Wald, the remaining active members of the commission.

"In taking this action, your fellow members of the commission wish to express their affectionate regard and to record their deep regret in losing the constant and active counsel of a wise and inspiring leader whose tact, judgment and courtesy have meant so much to the commission and to the city," the letter said in part. "It is a source of much satisfaction to realize that the commission may continue to count upon your interest and advice, and that, as a member of the Art Commission Associates, we shall still enjoy your congenial and stimulating comradeship."

DAVID BROUGHT HERE BY VAN DIEMEN

(Continued from page 3)

is depicted, wearing a dark habit and red cap, picking fruits from a tree; farther in the distance is seen a rich and truthfully depicted landscape. Gerard David's skill in the delineation of trees and their foliage, in the rendition of the atmospheric effect of distant haze which makes the mountains in the background appear in blue and green tints, is indeed marvelous. It is one of the greatest assets of the master's art that he succeeded in achieving such a wonderful feeling of depth and space in his paintings.

Dr. W. R. Valentiner, in his certi-

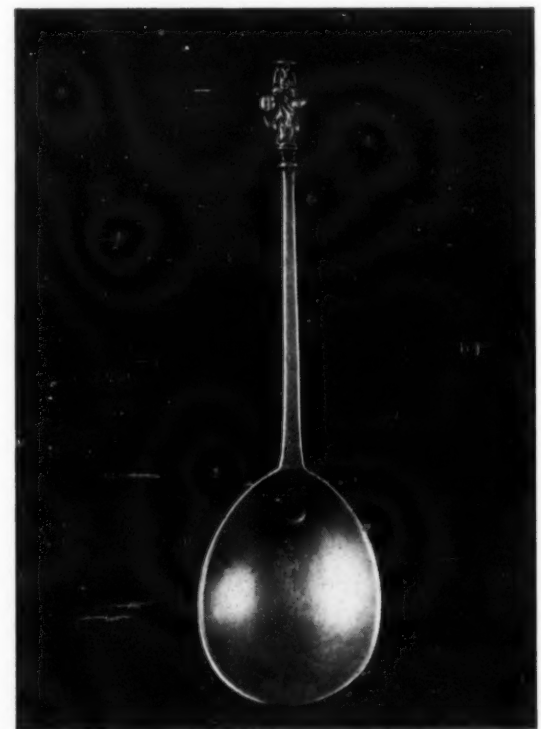
ficate on the painting, says that he considers it to be a characteristic work by Gerard David executed during his middle and best period (1500-1505). In similar terms Dr. Friedländer has attested to the authenticity of the work. The bringing to light of this hitherto unrecorded work is due to the searching ability of Dr. Benedict, who traced it in Belgium.

It should be mentioned here that last year a painting by Gerard David which emanated from the Stoop collection in London, and which is an authentic replica of his famous work in the Prado, passed into the Jules Bache collection for something like one million marks. In size and composition this painting is very similar to the one here discussed.

In early years, and shall we say, as late as even the 16th or 17th Centuries very few people were able to read or write, with the consequence that Pictures were used as a means of communication.

As the most learned were members of the Church, it is natural that the early Silversmiths, like the Artists, should bring on to their work some symbol of Christianity and the old APOSTLE SPOONS are very good examples of this, as the various Emblems shown as carried by them, give the history of each Apostle.

For example, the Spoon below which was made in the Reign of Elizabeth c1570 by "R. I." portrays "ST. MATTHEW" carrying a Wallet—sometimes described as a Purse—in his right hand, as he was originally a Tax Collector. In his left is a Book representing the Holy Gospel from which he preached.



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Partial List of Flemish Primitives in Kleinberger Show

Although the loan exhibition of Flemish primitive paintings to be held at the Kleinberger Galleries will not open until October 26th a partial list of the pictures which will be loaned has been given out. Both museums and private collectors have cooperated with the Galleries and the exhibition is certain to be the most important presentation of the early Flemish School which has been made in America. As may be seen from the following list, to which must be added pictures from the Chicago and Minneapolis Museums, certainly, and probably from others, many of the most famous Flemish paintings in American collections will be shown.

John E. Eldred—"Holy Family," by Joos van Cleve; two wings, "Donors in Landscapes," by the Master of the St. Magdalen Legend; "Triptych," by Van Orley.

Jules S. Bache—"Portrait of a Monk," by Petrus Christus; "Portrait of a Lady," by Memlinc; "Portrait of an Elderly Man," by Van Cleve, and paintings by Gerard David and Dirk Bouts.

A. Fatman—"Scenes from the Life of the Virgin," a triptych by Albert Bouts.

Col. Michael Friedsam—"Annunciation," by Petrus Christus; "Portrait of Lionello d'Este," by Roger Van der Weyden; "Portrait of a Man," by Dirk Bouts; "Virgin and Child," by Memlinc; "Christ in Benediction," by Memlinc; "Nativity," a triptych by David; "Madonna and Child in a Landscape," by David; "Rest on the Flight into Egypt," by Matsys; "Portrait of a Lady," by Matsys; "Annunciation," by Van Cleve; "Self Portrait," by Mabuse; "Portrait of a Man," by Isenbrandt.

William Goldman—"Madonna and Child," by Van Cleve; "Portrait of a Man," by Van Cleve; "Portrait of Emperor Charles V," by Mostaert.

A. Conger Goodyear—"Portrait of a Lady," by Mabuse.

Lt.-Gov. H. H. Lehman—"Portrait of a Lady" and "Portrait of a Man," companion pictures by Mabuse.

Albert Keller—"Donors and St. John the Baptist," by Isenbrandt.

Albert J. Kobler—"Portrait of a Man," by Ambrosius Benson; "Adoration of the Magi," by the Master of the St. Lucia Legend; "Jesus among the Doctors" and "Marriage of the Virgin," companion pictures by Van Orley; "Portrait of a Man," by Isenbrandt.

John E. Mangin—"Portrait of a Man," by the Master of Flemalle.

Frederick Pratt—"Portrait of a Man," by Mabuse.

A. Hamilton Rice—"Christ in Benediction," by Memlinc.

John Ringling—"Madonna and Child," by Van Cleve; "Portrait of a Lady," by Mostaert; "Deposition from the Cross," by Isenbrandt.

John D. Rockefeller, Jr.—"Portrait of a Lady," by Roger Van der Weyden.

Ernst Rosenfeld—"Madonna and Child in a Landscape," attributed to Dirk Bouts; "Portrait of a Man," by Mabuse.

Mortimer L. Schiff—"Dream of Pope Sergius," by Van der Weyden.

Mrs. D. Schulte—"Madonna and Child with Six Saints," by the Master of the St. Ursula Legend.

Jesse Strauss—"Madonna and Child," by Dirk Bouts.

John N. Willys—"Portrait of a Man," by Memlinc.

August Berg, Portland, Ore.—"Madonna and Child and Donors," a diptych by the Master of the St. Ursula Legend; "Portrait of Marguerite, Regent of the Netherlands," by Van Orley.

Edward W. Edwards, Cincinnati—"St. Stephen" and "St. Christopher," companion pictures by Memlinc.

Max Epstein, Chicago—"Madonna and Child and Musical Angels," by David.

Edward A. Faust, St. Louis—"Madonna and Child," by a follower of Van der Weyden; "Madonna of the Cherries," by Van Cleve; "Holy Family in a Landscape," by a Flemish Master of 1520.

Julius Haass, Detroit—"Portrait of Ann d'Artois," attributed to Jan Van Eyck.

Andrew W. Mellon, Washington—"Portrait of a Lady," by Roger Van der Weyden.

Martin A. Ryerson, Chicago—"Coronation of the Virgin," by Colijn de Coter; "Lamentation at the Foot of the Cross," by David; "Holy Family," by Van Cleve, and two wings by the Master of the St. Ursula Legend.

Henry Walters, Baltimore—"Donor with St. John," by Van der Goes.

WATERCOLOR SHOW AT TOLEDO MUSEUM

TOLEDO—The Toledo Museum of Art is showing the Ninth International Exhibition of Watercolors during October. This is considered the finest group to tour American museums, and is the selection of paintings made by Robert B. Harshe, Director of the Art Institute of Chicago. Mr. Harshe has been instrumental in bringing together the work of European and American artists for the past eight years with interesting results.

One hundred and sixty-five paintings are represented, of which one hundred and three are American. Thirty-two artists from England, France, Germany, Russia, Holland and Roumania are represented by sixty-two paintings.

Artists whose works were shown in the 1928 International Exhibition of Watercolors are again represented. Among the Americans are George P. Ennis, Paul L. Gill, W. Emerson Heitland, Emil Holzhauser, Richard Lahey, Herbert Meyer, Bertha Menzler Peyton, W. Wellington Quirt, Saul Raskin, Winold Reiss, Olive Rush, William Starkweather, Ernest Thurn, and John Whorf. Other familiar American names are those of Jean MacLane, Frank W. Benson, Felicie Waldo Howell, A. Lassell Ripley and Mahonri Young. Among the British painters again exhibiting are P. H. Jowett, H. Davis Richter, and Ethelbert White. Two German artists whose work was on exhibition this summer in the Glaspalast Munchener Kunstausstellung, Raoul Frank and Adalbert Holzer, have also sent canvases.

In the French group are Raoul Dufy, E. Othon Friesz and Lucien Simon, with their ever interesting compositions. Anthony Thieme, the Dutch artist, is again represented, as well as the Russian painter, Vladimir Pavlosky.

The total attendance at the Toledo Museum for September was 17,332, including adults and children. This exceeds the attendance of any September in the history of the Museum, and is the largest month since January 1929.

During September five hundred objects were shown from the excavations of the Mesopotamian expeditions to Seleucia, Nippur and Ur.

Blake-More Godwin, Director of the Toledo Museum, and Mrs. Godwin, have returned from a summer's travel in Italy, France and England.

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He has for many years participated actively in the affairs of various social betterment organizations, and has also maintained his business connections.

The letter accepting Mr. de Forest's resignation was signed by I. N. Phelps Stokes, Frank L. Babbott, Felix M. Warburg, Ezra Winter, H. de Forest Baldwin, William Church Osborn, Edward McCartan and D. Everett Wald, the remaining active members of the commission.

"In taking this action, your fellow members of the commission wish to express their affectionate regard and to record their deep regret in losing the constant and active counsel of a wise and inspiring leader whose tact, judgment and courtesy have meant so much to the commission and to the city," the letter said in part. "It is a source of much satisfaction to realize that the commission may continue to count upon your interest and advice, and that, as a member of the Art Commission Associates, we shall still enjoy your congenial and stimulating comradeship."

DAVID BROUGHT HERE BY VAN DIEMEN

(Continued from page 3)

is depicted, wearing a dark habit and red cap, picking fruits from a tree; farther in the distance is seen a rich and truthfully depicted landscape. Gerard David's skill in the delineation of trees and their foliage, in the rendition of the atmospheric effect of distant haze which makes the mountains in the background appear in blue and green tints, is indeed marvelous. It is one of the greatest assets of the master's art that he succeeded in achieving such a wonderful feeling of depth and space in his paintings.

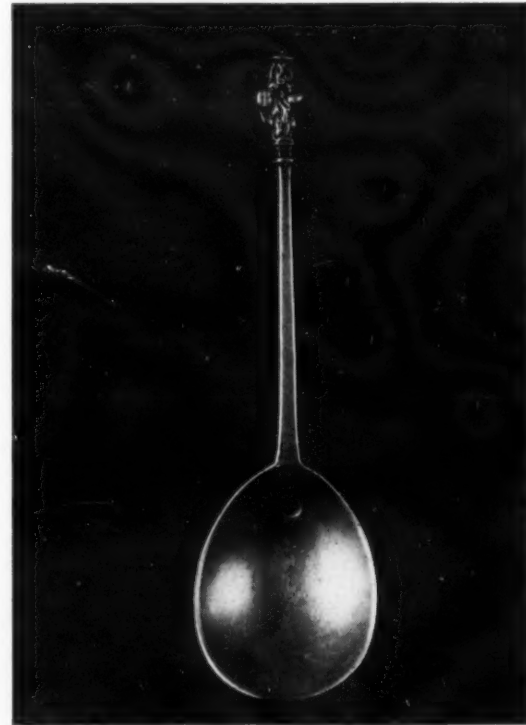
Dr. W. R. Valentiner, in his certi-

ficate on the painting, says that he considers it to be a characteristic work by Gerard David executed during his middle and best period (1500-1505). In similar terms Dr. Friedländer has attested to the authenticity of the work. The bringing to light of this hitherto unrecorded work is due to the searching ability of Dr. Benedict, who traced it in Belgium. It should be mentioned here that last year a painting by Gerard David which emanated from the Stoop collection in London, and which is an authentic replica of his famous work in the Prado, passed into the Jules Bache collection for something like one million marks. In size and composition this painting is very similar to the one here discussed.

In early years, and shall we say, as late as even the 16th or 17th Centuries very few people were able to read or write, with the consequence that Pictures were used as a means of communication.

As the most learned were members of the Church, it is natural that the early Silversmiths, like the Artists, should bring on to their work some symbol of Christianity and the old APOSTLE SPOONS are very good examples of this, as the various Emblems shown as carried by them, give the history of each Apostle.

For example, the Spoon below which was made in the Reign of Elizabeth c1570 by "R. I." portrays "ST. MATTHEW" carrying a Wallet—sometimes described as a Purse—in his right hand, as he was originally a Tax Collector. In his left is a Book representing the Holy Gospel from which he preached.



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Partial List of Flemish Primitives in Kleinberger Show

Although the loan exhibition of Flemish primitive paintings to be held at the Kleinberger Galleries will not open until October 26th a partial list of the pictures which will be loaned has been given out. Both museums and private collectors have cooperated with the Galleries and the exhibition is certain to be the most important presentation of the early Flemish School which has been made in America. As may be seen from the following list, to which must be added pictures from the Chicago and Minneapolis Museums, certainly, and probably from others, many of the most famous Flemish paintings in American collections will be shown.

John E. Eldred—"Holy Family," by Joos van Cleve; two wings, "Donors in Landscapes," by the Master of the St. Magdalen Legend; "Triptych," by Van Orley.

Jules S. Bache—"Portrait of a Monk," by Petrus Christus; "Portrait of a Lady," by Memlinc; "Portrait of an Elderly Man," by Van Cleve, and paintings by Gerard David and Dirk Bouts.

A. Fatman—"Scenes from the Life of the Virgin," a triptych by Albert Bouts.

Col. Michael Friedsam—"Annunciation," by Petrus Christus; "Portrait of Lionello d'Este," by Roger Van der Weyden; "Portrait of a Man," by Dirk Bouts; "Virgin and Child," by Memlinc; "Christ in Benediction," by Memlinc; "Nativity," a triptych by David; "Madonna and Child in a Landscape," by David; "Rest on the Flight into Egypt," by Matsys; "Portrait of a Lady," by Matsys; "Annunciation," by Van Cleve; "Self Portrait," by Mabuse; "Portrait of a Man," by Isenbrandt.

William Goldman—"Madonna and Child," by Van Cleve; "Portrait of a Man," by Van Cleve; "Portrait of Emperor Charles V," by Mostaert.

A. Conger Goodyear—"Portrait of a Lady," by Mabuse.

Lt.-Gov. H. H. Lehman—"Portrait of a Lady" and "Portrait of a Man," companion pictures by Mabuse.

Albert Keller—"Donors and St. John the Baptist," by Isenbrandt.

Albert J. Kobler—"Portrait of a Man," by Ambrosius Benson; "Adoration of the Magi," by the Master of the St. Lucia Legend; "Jesus among the Doctors" and "Marriage of the Virgin," companion pictures by Van Orley; "Portrait of a Man," by Isenbrandt.

John E. Mangin—"Portrait of a Man," by the Master of Flemalle.

Frederick Pratt—"Portrait of a Man," by Mabuse.

A. Hamilton Rice—"Christ in Benediction," by Memlinc.

John Ringling—"Madonna and Child," by Van Cleve; "Portrait of a Lady," by Mostaert; "Deposition from the Cross," by Isenbrandt.

John D. Rockefeller, Jr.—"Portrait of a Lady," by Roger Van der Weyden.

Ernst Rosenfeld—"Madonna and Child in a Landscape," attributed to Dirk Bouts; "Portrait of a Man," by Mabuse.

Mortimer L. Schiff—"Dream of Pope Sergius," by Van der Weyden.

Mrs. D. Schulte—"Madonna and Child with Six Saints," by the Master of the St. Ursula Legend.

Jesse Strauss—"Madonna and Child," by Dirk Bouts.

John N. Willys—"Portrait of a Man," by Memlinc.

August Berg, Portland, Ore.—"Madonna and Child and Donors," a diptych by the Master of the St. Ursula Legend; "Portrait of Marguerite, Regent of the Netherlands," by Van Orley.

Edward W. Edwards, Cincinnati—"St. Stephen" and "St. Christopher," companion pictures by Memlinc.

Max Epstein, Chicago—"Madonna and Child and Musical Angels," by David.

Edward A. Faust, St. Louis—"Madonna and Child," by a follower of Van der Weyden; "Madonna of the Cherries," by Van Cleve; "Holy Family in a Landscape," by a Flemish Master of 1520.

Julius Haass, Detroit—"Portrait of Ann d'Artois," attributed to Jan Van Eyck.

Andrew W. Mellon, Washington—"Portrait of a Lady," by Roger Van der Weyden.

Martin A. Ryerson, Chicago—"Coronation of the Virgin," by Colijn de Coter; "Lamentation at the Foot of the Cross," by David; "Holy Family," by Van Cleve, and two wings by the Master of the St. Ursula Legend.

Henry Walters, Baltimore—"Donor with St. John," by Van der Goes.

WATERCOLOR SHOW AT TOLEDO MUSEUM

TOLEDO—The Toledo Museum of Art is showing the Ninth International Exhibition of Watercolors during October. This is considered the finest group to tour American museums, and is the selection of paintings made by Robert B. Harshe, Director of the Art Institute of Chicago. Mr. Harshe has been instrumental in bringing together the work of European and American artists for the past eight years with interesting results.

One hundred and sixty-five paintings are represented, of which one hundred and three are American. Thirty-two artists from England, France, Germany, Russia, Holland and Roumania are represented by sixty-two paintings.

Artists whose works were shown in the 1928 International Exhibition of Watercolors are again represented. Among the Americans are George P. Ennis, Paul L. Gill, W. Emerson Heitland, Emil Holzhauser, Richard Lahey, Herbert Meyer, Bertha Menzler Peyton, W. Wellington Quirt, Saul Raskin, Winold Reiss, Olive Rush, William Starkweather, Ernest Thurn, and John Whorf. Other familiar American names are those of Jean MacLane, Frank W. Benson, Felicie Waldo Howell, A. Lassell Ripley and Mahonri Young. Among the British painters again exhibiting are P. H. Jowett, H. Davis Richter, and Ethelbert White. Two German artists whose work was on exhibition this summer in the Glaspalast Munchener Kunstausstellung, Raoul Frank and Adalbert Holzer, have also sent canvases.

In the French group are Raoul Dufy, E. Othon Friesz and Lucien Simon, with their ever interesting compositions. Anthony Thieme, the Dutch artist, is again represented, as well as the Russian painter, Vladimir Pavlosky.

The total attendance at the Toledo Museum for September was 17,332, including adults and children. This exceeds the attendance of any September in the history of the Museum, and is the largest month since January 1929.

During September five hundred objects were shown from the excavations of the Mesopotamian expeditions to Seleucia, Nippur and Ur.

Blake-More Godwin, Director of the Toledo Museum, and Mrs. Godwin, have returned from a summer's travel in Italy, France and England.

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28th Carnegie Institute International to Open October 17th

PITTSBURGH.—Everything is in readiness for the 28th Carnegie Institute International Exhibition of modern paintings. It will open on Thursday, October 17, and will continue through December 8.

This exhibition—the only annual international in the world—will make Pittsburgh once again a place of pilgrimage for artists, critics, students, and the public generally who wish to acquaint themselves with the current news of the art world.

Fourteen European nations will send groups to the exhibition this year—Great Britain, France, Italy, Spain, Germany, Russia, Poland, Belgium, Switzerland, Austria, Holland, Sweden, Norway, and Czechoslovakia. In all 392 paintings are in the exhibition of which 256 came from abroad and 136 from the United States. According to the practice of the last seven years, each national group will be hung in separate galleries, thus giving to the visitors the opportunity to see and to study the particular characteristics of each nation as disclosed by its art. Not only is the exhibition international in its organization, but the various schools and tendencies within each nation are represented.

Following the plan adopted three years ago, approximately one-third of the usual number of artists has been invited, each artist, however, being asked to send from three to five pictures. In this way one may make a better study of the development and personality of the artists represented in the exhibition.

Among others in the exhibition, there will be the following artists: Eugene Speicher, W. E. Schofield, and Walter Gay in the American section; John Lavery, Paul Nash, and Howard Somerville in the English section; Edmond Aman-Jean, Jean Louis Forain, and J. Pierre Laurens in the French section; Anglada y Camarasa, and Tito Cittadini in the Spanish section; Felice Carena, and Giovanni Romagnoli in the Italian section; Max Beckmann, and Max Slevogt in the German section; Karl Sterrer in the Austrian section; Wladyslaw Jarocki in the Polish section; Anna Boberg, and Otto Skold in the Scandinavian section; Serge Soudelkine, and Abram Arkhipov in the Russian section; Conrad Kickert in the Dutch section; and Oldrich Blazicek in the Czechoslovakian section.

An international jury of painters met in Pittsburgh on September 24th and awarded the following prizes: First Prize, \$1,500; Second Prize, \$1,000; Third Prize, \$500; First Honorable Mention \$300; and a prize of \$300 offered by the Garden Club of Allegheny County for the best painting of a garden or flowers.

In addition to these prizes the Albert C. Lehman Prize and Purchase Fund was offered this year for the first time. The Prize is a cash award of \$2,000 to the artist of the best painting in the exhibition available for purchase. The award also carries with it a guarantee to purchase for Albert C. Lehman, a Pittsburgh industrialist, the painting at its list price up to \$10,000. These awards will be announced on Thursday, October 17.

Six formal talks about the paintings will be given, the first of which will be on Thursday, October 24, when Homer Saint-Gaudens, the Director of Fine Arts, will speak in the Music Hall. It will be followed by five others on successive Monday evenings, beginning October 28. On Tuesday and Friday afternoons and on Wednesday and Friday evenings during the International, informal gallery talks will be given. Upon request, gallery guidance will be provided for groups for any morning, afternoon, or evening. There will be no charge in connection with any of these talks or for gallery guidance.

Appointments may be made for clubs or special groups by communicating with the office of the Director of Educational Work, Department of Fine Arts, Carnegie Institute, Forbes Street, Pittsburgh, Pennsylvania. The telephone number is Mayflower 7300.

The galleries of the Department of Fine Arts are open daily from 10:00 A. M. to 10:00 P. M., and on Sunday from 1:00 P. M. to 6:00 P. M. Admission is always free.



WOOD CARVING FROM XVIIth CENTURY INDIAN PALACE
To be included in the Indian Arts Exhibition opening at Sherry's on October 16th

INDIAN ARTISTS TO EXHIBIT

Representative ancient and modern arts of India will be shown at Sherry's on October 16th, at an "India Arts Tea," at 3.30 P. M. The arts represented will be painting, sculpture, costume, jewelry, music and the dance.

The cooperating artists are: Ruth St. Denis, Sri Ragini, the Ukil Brothers, Kanu Desai, Ananda Mohan Sastri, Barindra Ghose, Promode Chatterji, Kreshna Wariyar, and T. K. Pillai. These men have all been active in the "Indian Renaissance," a return to the traditional art forms of classical Hindu art. In addition, there will be an exhibit of antique painting, sculpture and decorative textiles loaned by the India Center, through Mr. Hari G. Govil.

Among the exhibits will be a collection of antique Indian jewelry which was brought to this country by Mr. William Elder Marcus, Jr. The collection is valued at \$1,000,000. The most important piece is the "Taj Mahal Emerald"—a stone of 55 carats, intricately carved with the daisy and the iris, which are decorative motifs of the Taj Mahal. Another interesting piece is a large spinel, uncut except for delicate carving. This stone was the personal seal of the Emperor Delhi, 320 years ago. A varied selection of gems completes the collection.

Modern Indian painting will be represented by the work of twenty artists, including R. Ukil, S. Ukil, Kanu Desai,

Ananda Mohan Sastri, Barindra Ghose, Promode Chatterji, Kreshna Wariyar and T. K. Pillai. These men have all been active in the "Indian Renaissance," a return to the traditional art forms of classical Hindu art. In addition, there will be an exhibit of antique painting, sculpture and decorative textiles loaned by the India Center, through Mr. Hari G. Govil.



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DETROIT PLANS SIX LOAN SHOWS

DETROIT.—At the Detroit Institute of Art preparations are progressing rapidly for the Dutch landscape and genre show which opens on Wednesday, October 16th. This, by the way, is to be the first of six important loan exhibitions to be held at the Institute this season.

"Fewer evening lectures and more exhibitions for this year," is the program announced by Dr. W. R. Valentiner for the coming year.

"I think we talked a little too much last year and saw too little," he says.

"So this year we will have only a half dozen rather important Tuesday evening lectures, and six or more outstanding exhibitions."

The schedule of these exhibitions calls for an important showing of Chinese art in December, a splendid collection of early American art in January, a loan exhibition of modern French art for February, the usual American show or some modification of it in April, and a great Rembrandt show in May—surely a brilliant program.

While there will be fewer Tuesday evening lectures, the educational program has by no means been neglected.

GRAND CENTRAL ART GALLERIES

OUR calendar of exhibitions for the season 1929-1930 has been pronounced one of the most complete and interesting offered by any New York gallery this year.

Our season of one-man shows opens Oct. 15th with the following:

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(Continued from page 3)

Especially interesting are works by the Nuremberg smith, Esaias zur Linden; of the Nuremberg worker, David Eckirch, and a silver gilt chest by Michael Mann, as well as an important copper gilt plate by Hans Jamnitzer.

The small bronzes of the Renaissance offer particular delights to the fastidious collector and Herr Weinberger evidences great enthusiasm and versatility of taste in this field. The examples in this group are naturally predominantly Italian, but there are a few charming little bits from Flanders and Germany which contrast interestingly with the Southern examples. Among the notable items in this section are several lively animal figures, the powerfully modeled head of a satyr by a Paduan artist of the first half of the XVth century and a group of examples by Andrea Briosco, called Riccio, including an interesting self portrait of which there are two other examples known. By Maffeo Olivieri, who was active in Venice about 1530, is an exquisite figure of Apollo, formerly in the Dr. Max Strauss collection, which has been reproduced and discussed by L. Planiscig in *Venezianische Bildhauer der Renaissance*. Other striking items are the "Bagpipe Player" by Giovanni da Bologna, a subject which the artist did in many variations, and a little bronze of Morgente, the dwarf of Cosimo I of Florence, by Valerio Cioffi.

The group of ivories and enamels is a small one, but numbers a few fine items. Chief among these is a Limoges early XIIIth century reliquary of remarkable workmanship, bearing a representation of the martyrdom of St. Thomas à Becket. Outstanding among the ivories is a French XIIIth century center of a triptych, carved with the Crucifixion, and formerly in the Hermann Sax collection of Vienna. This triptych is considered by Köchlin in his *Les ivoires gothiques*, as one of the most important works of French ivory carving of the late XIIIth century. Of the French XIVth century is a diptych with scenes of the birth of Christ and the Crucifixion.

Undoubtedly the most important item in the small group of tapestries and textiles is a weave from Arras or Tournai, about 1430, depicting on a flowery ground an Allegory of Honor. Tapestries of similar type are in the Louvre and the Musée des Arts Decoratifs. A rare XVth century Florentine weave with figures, an early Renaissance border, a Peruvian tapestry and early velvets and damasks are interesting, if less impressive items in this section.

The group of sculptures is comparatively large and includes examples from the XIVth to the XVIIIth century. German and Italian works predominate, with a few examples of Spanish, French and Portuguese art lending contrast. Among the Italian sculptures are several things that should attract attention, among them a "Madonna Pazzi" by Donatello in colored stucco, formerly in the Bardini collection and a polychromed stucco figure of a "Boy with Dog" by Andrea della Robbia, one of several examples. By the Master of the Figure of St. John is a tender interpretation of John the Baptist, secured from the Bardini collection in 1910, and

also known in several variants. A charming North Italian alabaster relief of Madonna and Child dates from the second half of the XVth century. Another item from the Bardini collection is the marble bas-relief of Ludovico il Moro, Duke of Milan, which has been reproduced and discussed by Venturi in *Studi dal vero*. Among the earlier Italian sculptures are a Tuscan XIVth century Virgin in marble and a naive "Annunciation" in polychromed wood of the same period.

The German sculptures are for the most part delightful illustrations of varying influences and regional temperaments rather than works of intrinsic importance. There are, for instance, a very naive XIVth century figure of a knight and a female bust from the Rhine country, in the style of the Cologne reliquaries; a "Mocking Christ," probably Westphalian work of the mid XVth century; a tender St. John of the Salzburg, XVth century school; a Swabian "Madonna" of tender charm, dating from about 1500 and a baroque South German angel of the XVIIth century. French, Flemish, Spanish and Portuguese works are, like the German sculptures, interesting illustrations of manner and psychology, rather than important in themselves. Two Spanish XVth century polychromed reliefs are distinctive in their style; a Flemish XVth century relief panel is full of lively and mundane movement; several Dutch carvings in wood chronicle Biblical themes with types drawn from everyday life, while a French wood carving of an empty bed abandons religious inspiration for realistic description.

Herr Weinberger's collection of furniture for the most part evinces a selective taste for the simpler and more dignified types of the Renaissance. Among the Italian furniture there is a handsome Tuscan XVth century credenza, undecorated save by panelling, several interesting sgabello chairs, a rare XVIIth century high chair for a child and a massive walnut table of fine proportions. Of the more elaborate type is a XVIIth century chest carved with escutcheons and a credenza with two doors. The group of French furniture is also an interesting one, featuring a group of simple XVth century chairs, a rare cradle with a painted doll inside, from Clermont-Ferrand, a "caquetoire" of

the XVth century, a great banquet table and a Henri III cabinet of elaborate design. The chests and coffers, largely of the Gothic period, form an interesting group. There is an Italian XVth century chest with birds and animals, a Gothic chest with linen fold carving and the finely carved front from a cassone, Tuscan, about 1400.

The sale concludes with a group of thirty-two paintings. Although there are many works with greater names, the finest quality is to be found in the "Portrait of a Woman," by Geldorp Gortzius, a pupil of Frans Francken and Pourbus, who was working in Cologne from about 1575. There is exquisite painting in this pointed face, framed in the wide transparent ruche of the period. Another notable portrait is that of a bearded man by Nicolas Neufchatel, which was secured from the Friedrich Schwarz collection in Vienna in 1903. There are two works by Adriaen Isenbrant. One, entitled "Adam and Eve," is a free interpretation of the exterior of the Jan Gossaert altar in Palermo and was formerly in the Emden collection in Hamburg. The other, a more notable work, is a depiction of St. Lucas, patron of artists, and has been discussed in publications and articles by such scholars as de Loo, Friedländer and Bodenhausen. It has also been reproduced by Weale in an article in *The Burlington Magazine*.

The portrait of a young man, by Barent van Orley, secured from Bohler of Munich in 1906, is another of the more important paintings and is a characteristic work of the master dating from about 1520. By the Dutch artist known as the Master of the Braunschweig Diptych is a "Christ Taken Prisoner," which is stylistically related to two panels in the Brussels Museum, there given to Geertgen, but considered by Friedländer as the work of the Master of the Braunschweig Diptych.

The Italian paintings are the largest group numerically. Greatest interest will probably be evinced in the San di Pietro panel depicting St. Siro and the Dragon; in a house altar given by William Sulda to Jacopo del Casentino and in a charming scene from Boccaccio by Bernardo Parentino, which has been taken from a cassone, and depicts the Story of Alatiel. A charming enthroned "Madonna and Child" is in the present catalogue ascribed to Francesco d'Antonio on the authority of Georg and Hans Gronau, although in past years it has been given by various critics to both Parri Spinelli and the Master of Figline. Among the cassone paintings is a

lively if crowded depiction of the siege of Cimon in Cyprus, which is reproduced in Shubring *Cassoni*, Nos. 277, 279, and given to the Anghiari Master.

The Italian school pictures include a circular panel, Sienese, about 1480, with a depiction of two fighting children; a Veronese XVth century circu-

lar painting on wood, "The Seven Companions of Atalanta"; a decorative version of the Trojan legend, by an Umbrian artist, circa 1470; an early work from Verona, about 1460, and a "Scene from the Story of Atalanta," which appears from the photograph to be in rather bad condition.

KNOEDLER



The Vandergucht Children by Sir Joshua Reynolds

EXHIBITION OF OIL PORTRAITS BY

JAMES McBEY

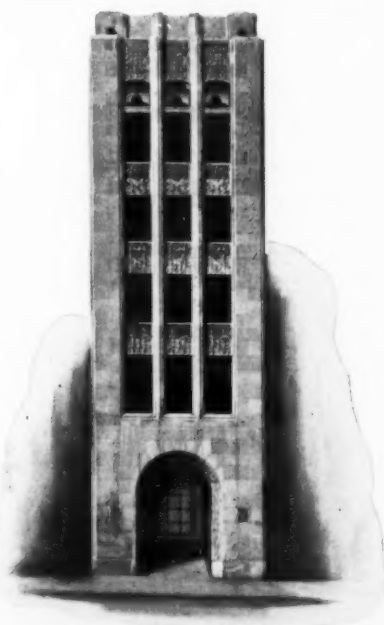
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"HEAD OF A GIRL WITH DARK HAIR"

By DERAINE

From the current exhibition at the Kraushaar Galleries.

Modern French Painting Exhibition Opens Season at Kraushaar's

(Continued from page 3)

of "modern" art. Ingres and Delacroix, each the parent of a school, Boudin, Pissarro, Redon, Rodin, Boudin, Seurat, Sisley and Toulouse-Lautrec are among the ancients; Braque, Derain, Forain, Marquet, Matisse, Picasso, Rouault, Segonzac, Soutine and Zak among the contemporaries.

Ingres and Delacroix, who fought each other as well as the common enemy, are represented by drawings which reveal at least a part of their temperamental differences. Classicism and romance, the two main sources of modern art in France, are typified in Ingres' careful portraits and Dela-

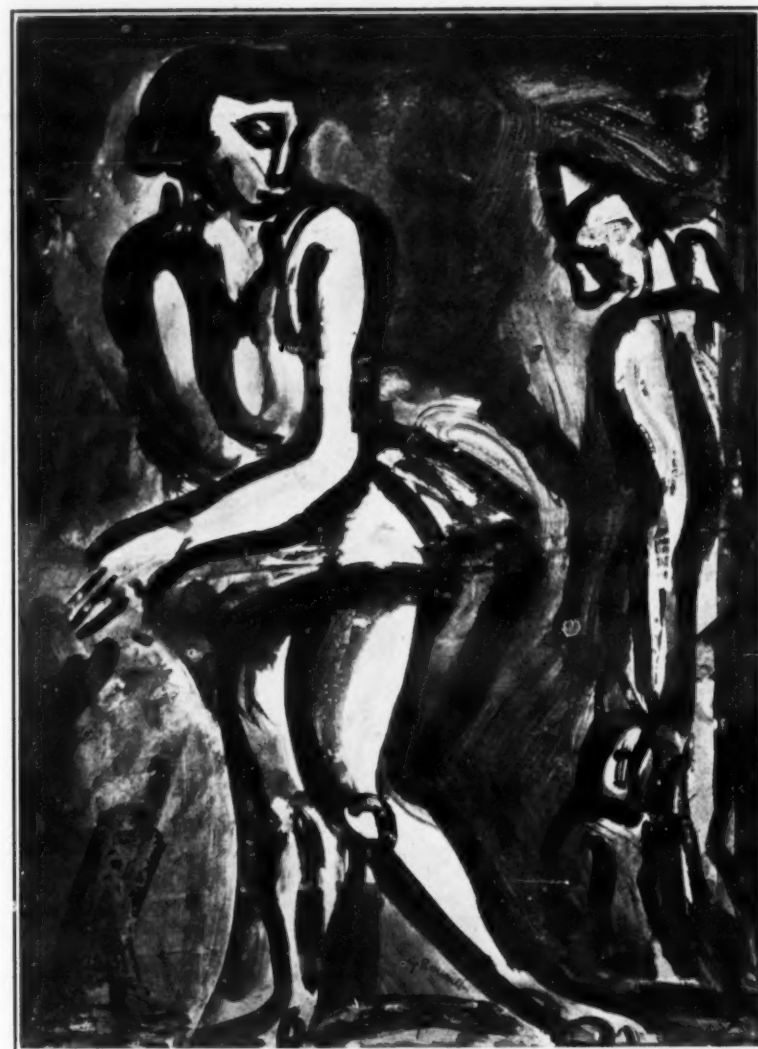
croix's mysterious Moroccans. Delacroix's painting, whose robust color was anathema to the purists, is unrepresented, but the sculptural quality of Ingres is finely illustrated by his study of a Head of Victory for his "Apotheosis of Homer."

Although the giants of the late XIXth century are represented only by Seurat, the paintings and drawings by Boudin, Pissarro, Redon, Sisley and Toulouse-Lautrec are ample indications of the virility of the school. Seurat's three drawings, "The Rain," "Young Girl with a Parasol" and "Study of a Young Girl," are splendid examples of his command of line and values. "Young Girl with a Parasol" is especially fine, among the best of Seurat's drawings which have been seen in New York.

Toulouse-Lautrec's "Woman Seated, Reading in a Garden" is fine in color and painted in the quick, nervous technique which he employed so successfully. Lautrec's genius for characterization is shown in the painting of the woman's head and though the figure and the landscape background are hardly more than suggested there is no want of solidity. Three paintings and one drawing by Camille Pissarro are shown. Of the former the "Market in Pointoise" is particularly interesting, illustrating the command which Pissarro, primarily a landscape painter, had of figure and group compositions. Two landscapes are small but characteristic examples of his very personal art.

Redon is a figure who stands apart from any movement in painting. The mysticism of his conceptions, the depth of his color and delicacy of his drawing making him more akin to Baudelaire and Verlaine than to his contemporary painters. The Kraushaar exhibition contains two of his paintings both of which are typical of the artist's singular genius. Both "Anemones" and "Reverie" are things of pure beauty completely remote from the scientific or realistic researches which distinguish the greater part of the good painting of his time.

Among the contemporary men, among whom Modigliani may be included, honors are shared by him, Derain, Matisse, Rouault and Segonzac. The two Modigliani portraits are good, though perhaps not among his most important works. There are eight paintings and one drawing by Derain, the largest representation given to any painter. Of these the small "Head of a Girl with Dark Hair," which we illustrate, is probably the finest and ranks in quality with the best of his larger canvases. It is superbly modeled, as strong and structural as a Courbet. A figure of a girl, seated, with a blue scarf thrown around her shoulders is also a first rate picture although not, like the head, completely satisfying. The girl is painted half nude, the shawl covering only the arms and shoulders, and faces the spectator. Both head and torso are splendidly painted but do not seem to be in complete agreement. A "Still Life with a Blue Pot," also small, is of a quality comparable with the others. The arrangement is a simple one, a dish of fruit and a small blue pitcher on a white table cloth and the color is low in key but full of life. Among the other canvases by Derain are a "Landscape," "Half Nude with Green Drapery," "Still Life," "Nude" and "La Nuque."



"DANCER"

By ROUAULT

From the current exhibition at the Kraushaar Galleries.

Matisse's "Automobile Interior," a landscape framed by the windshield and dashboard of a car, is one of the few stunt pictures in the show. A long, straight road bordered with trees invites to speed. A still life, shown in an earlier exhibition, discovers Matisse in his most amiable and decorative vein. A pink table cloth, green wall, brightly colored fruit and china are elements in a harmony which only Matisse could achieve. Paintings and drawings by Segonzac include a typical "House on the River Bank" in which a winding stream and interlacing trees make a moving pattern. A still life

and two fine drawings, a landscape and a nude, are also exhibited.

Rouault is among the least known of the leaders in contemporary French art and his work is rarely seen in exhibitions here. Kraushaar's tempera drawing, "Dancer," will therefore be all the more interesting. Rouault is one of the most uncompromising of the modern painters, making his esthetic statements with a direct simplicity which was more characteristic of medieval craftsmen than it is of modern artists. There are no tempting sauces to garnish the solid fare he serves.

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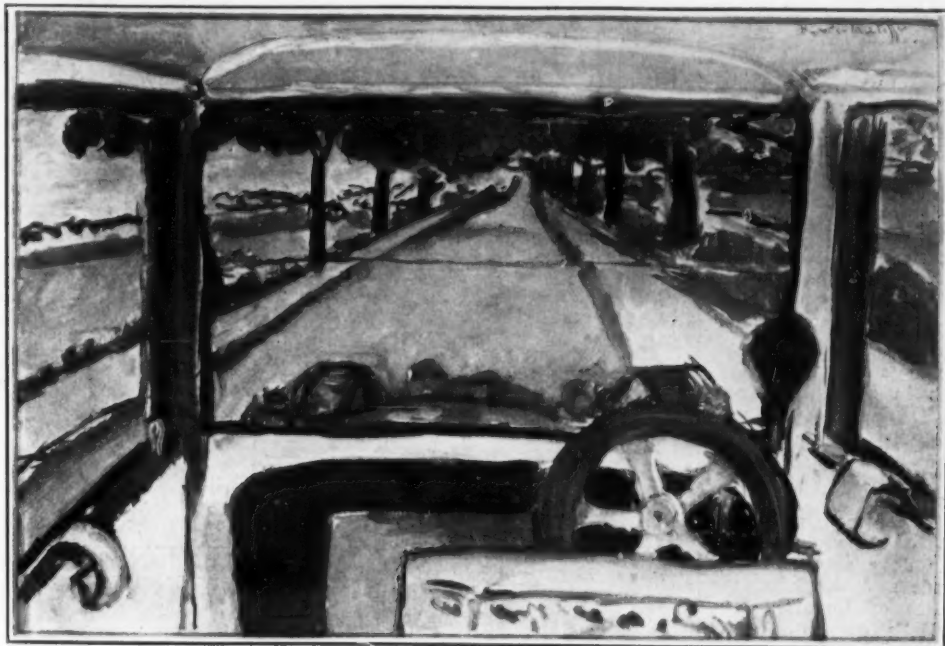
Grand Central Plans Building for America in Venice

As is well known among artists and art patrons, there is in Venice in the Public Gardens, a section set aside as an international art center, where each of several nations maintains a building for the permanent exhibition of its representative works of art. Each two years a biennial exhibition of international art becomes an event of great importance on the art calendar in Italy.

Up to the present time the United States has been without representation or definite place of exhibit in this important international event. This seemed deplorable to a number of prominent art patrons—among them Mr. Walter L. Clark.

While spending last winter in the art circles of Florence and actively in touch with art conditions throughout Italy, Mr. Clark took an active interest in putting into motion plans for the erection in Venice of a building as headquarters for a permanent exhibition of American art.

Excellent progress has been reported—a plot of ground has been obtained and plans for the building are now in process of final revision. The plans for the building were designed by the firm of Delano and Aldrich, New York architects, and call for a fine example of American colonial architecture. The location is a very advantageous one, in the Public Gardens. Besides the building itself, consisting of four large galleries, there will be gardens where examples of American sculpture will be on exhibition. The paintings and works of sculpture on display are not to be confined to any one group of artists nor the members of any organization. On the contrary, the building is intended to house a widely representative collection of characteristic American art.



"AUTOMOBILE INTERIOR"

From the current exhibition at the Kraushaar Galleries.

By MATISSE

Chicago Museum Acquires "Summer Garden" by Dunoyer de Segonzac

In the Bulletin of the Art Institute of Chicago

CHICAGO.—"A Summer Garden," purchased through the Winterbotham Fund, brings to the Art Institute of Chicago the second work in oils by André Dunoyer de Segonzac. A small "Still Life" of a hat lying on a garden table, with a glimpse of sky and a pattern of leaves behind, is now on exhibition in the Birch-Bartlett

Collection. In the newer canvas, which is of similar subject but entirely different mood, the painter seems to be laying aside his palette of dense heavy tones to create a brilliant chromatic scheme of reds, alternating with yellows and greens.

Momentarily at least, de Segonzac deserts the French tradition of pure form for the equally French tradition of vivacious and sparkling color in the line of such artists as Renoir and

Bonnard. Yet no shift of tone can disguise the painter's technical energy or a personal dynamism which invests all his work, whether it is a small landscape, brushed and loaded with pigment, or one of his truly remarkable drawings of the nude in china ink. De Segonzac was born in 1884; was educated as a linguist, and later entered the Ecole des Beaux-Arts. He studied under J. E. Blanche and under Jean-Paul Laurens and has been chosen as one of the foreign members of the jury for the coming International Exhibition at Carnegie. The painting has not yet been placed on exhibition.

Art in Industry at Opening of New Stewart Building

Under the sponsorship of a committee of leaders of art in industry, the modern movement in architecture and decoration will be given impressive recognition at the formal opening of the new building of Stewart and Company, nearing completion at Fifth Avenue and Fifty-sixth Street.

The distinguished committee which will sponsor its opening at formal luncheon and reception on October 16th, is headed by Harvey Wiley Corbett, prominent architect. The members include: Alon Bement, Director of the Art Center; Joseph Breck of the Metropolitan Museum of Art; Dr. Christian Brinton; Mrs. Edna Woolman Chase, editor of Vogue; Frank Crowninshield, editor of Vanity Fair; Col. Michael Friedsam, President of the Fifth Avenue Association; Adolph Glassgold; Raymond M. Hood, president of the Architectural League of New York; Kathleen Howard, Fashion Editor of Harper's Bazaar; Arthur Lee; Mary MacKinnon; Kenneth M. Murchison; Mrs. Mary Fanton Roberts, editor of Arts and Decoration; Mrs. Tiffany Saportas, Mrs. William May Wright, Mrs. Charles E. Scribner, Charles Hanson Towne, editor of Harper's Bazaar; Alexander B. Trowbridge, Joseph Urban, Ezra Winter, Egmont Arens, Ralph Barton, Paul Baumgarten, and Richardson Wright, editor of House and Garden.

Comprising the work of some of the outstanding designers of the country, the building constitutes a practical exhibition of modern architectural and decorative art. Among the designers are Warren and Wetmore, architects; Carlu and Boyle, J. Franklin Whitman, Jr., and Eugene Schoen, interior designers; and Trygve Hammer and Rene Chambellan, sculptor.

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Lucas Mezzotints After Constable Shown at Chicago Institute

By ETHEL HAHN

In the Bulletin of the Art Institute of Chicago

CHICAGO.—Whatever may be said against the general sterility of creative expression of the graphic mediums in the late XVIIth, XVIIIth and early XIXth centuries, it can at least be claimed that the artists of these centuries possessed a marked ingenuity for processes. The genius of Rembrandt was still enticing artists to etch plates after his works. Publishers were everywhere hiring dexterous craftsmen to engrave, etch, or mezzotint plates after the paintings of Gainsborough, Claude Lorrain, Turner and many of lesser merit, all of which craftsmen blithely committed their reproductions to plate, with a skill of texture and brilliance of surface not unworthy of, and at times even superior to, the artists whom they were imitating.

In England, at the beginning of the XIXth century, a new school of indigenous landscape painting came as a refreshing change from the grand style of the XVIIIth century Dutch School and the showy academic style of Claude Lorrain and Turner, finding as its exponents such masters as Crome and Cotman of the Norwich School, and Constable. As a result the graphic arts also took on a new spontaneity. Whereas Turner published his "Liber Studiorum" "to attempt a classification of the various styles of landscape, viz. the historic, mountainous, pastoral, marine and architectural" (a truly extraordinary "tour de force") Crome desired only to give an "exact" view of a place that he loved, namely Norwich. To be sure these "exact" views were almost pedantic in their painstaking effort—exact of form and detail—and they still made use of the typical Dutch brown for coloring. With Constable comes the real transition from the dramatic grand style of Turner, to the "paysage intime" of the Barbizon School. To the intimate view and form of English trees and meadows of Crome, he added the lusciousness of English coloring, luxuriant greens, soft golden lights and hazy distances, blue skies and white clouds hanging lazily at high noon, or dispersing and lowering at sunset. In other words, Constable caught the underlying mood of English scenery.

It is unfortunate, but yet logical enough, that Crome and Cotman with their exact studies of form should find execution of these studies not in-

congruous with the graphic arts. They drew carefully in etching, particularly soft-ground etching, the structure of trees and shrubs. On the other hand Constable, expressing in his paintings the obliteration of tangible form in color and enveloping light and shadow, was too concerned in this problem to work in etching, or any graphic medium, which was directly, by its very nature, opposed to his own ends. But we find in David Lucas, a continuator of the ingenious reproductive tradition of the XVIIIth century, an able interpreter of the landscapes of Constable. In mezzotint he tries to give the deep cool shadows, the varying clouds and the luminous atmospheric effects of Constable, as well as that artist's dripping brush stroke, heavy with rich paint, which he gains by the rough grain of his mezzotint surface. Of course black and white and the intermediate tones of gray cannot completely suggest the verdant luxuriousness of Constable, and the damp blueness of his skies becomes rather more threatening of mood. The shadows are intense and impenetrable, and the sky almost without exception ominous, stormy and heavy, while much of the undergrowth seems almost dank. Constable, noticing this, is said to have written to him remarking "beware of the soot bag." Any photographs of the works of Constable, however, give much the same feeling, so we are inclined not to blame the ability of David Lucas in the handling of his medium, so much as we are inclined to question the wisdom of thus reproducing them at all. That he has done so remains the fact, and that he has done so inconceivably well is undeniable.

Most of the mezzotints of David Lucas are interpretations of Constable, a few are after other and lesser masters, as for instance, Vernet, Bonington, Harding and Isabey. His chief work after Constable, both technically and as an interpretation, is the portfolio entitled "Various Subjects of Landscape Characteristic of English Scenery," published in 1833 by Colnaghi in London, and just recently acquired by the Art Institute from the Wrenn Fund. The plates illustrated are from this series. One, "Summer Evening," comes closer to the grand style of Turner, and is more academic in composition, with its heavy mass of foreground trees on one side, its distant view to the far horizon on the other. Another plate, "A Dell, Helmingham Park, Suffolk," is more typical of the "paysage intime" in its close and affectionate representation of trees and pool. David Lucas did other works, also after Constable, another series, entitled "New Series of Engravings of English Land-

BOSTON ART TO BE SHOWN

BOSTON.—An exhibition of three centuries of the art of painting in the town and city of Boston will be a contribution of the Copley Society of Boston toward the gayety of the Boston tercentenary, according to plans tentatively adopted at a recent meeting of the Society's exhibition committee at the new headquarters, 20 Newbury Street.

This notable historical show will open at the Boston Art Club about the middle of December, running over into the new year. It is designed to exhibit one example each of the works of the foremost Boston painters beginning with the first limners to appear in the new colony and continuing down to the present era.

Those who have followed recent discoveries in the field of colonial American art need not be reminded that the materials exist for a very impressive exhibition. Selection of supremely important canvases by painters of the XIXth and XXth century will prove visually the point that art in Boston has had a continuous flowering since at least 1641, the year in which a painter who initialed himself "W. R." made the well known portrait of Gov. Bellingham.

It is intended that the catalogue of this Boston exhibition shall be of historic value, one which libraries, antiquarian societies and private collectors will wish to keep among their documents.

scapes after Constable," being published in 1846 as well as some large, separate plates, of which the Institute has acquired examples. Generally speaking, the large plates are inferior to the smaller, and in these he is more prone to combine etching with the mezzotint, giving to the plate niggling detail inconsistent with the breadth of his mezzotint handling and the size of the work. But for sheer dexterity of execution on so large a scale, they more than hold their own.

David Lucas had the misfortune to be among the last of the reproductive mezzotinters, and unique among them as an interpreter of landscapes rather than portraits. Soon photogravure was to take the place of this slow yet highly skilled method of reproduction. Already in his own day we find his portfolios little in demand, in spite of the appreciation of Constable himself, and the praise of their technique by Gainsborough. It remains for the public of today to prize these mezzotints for what they are worth, as conscientious and highly sensitive interpretations of Constable, and representative of a period which has hardly been surpassed for its skill of execution. The examples owned by the Print Department will be on view in Gallery 14, during the months of October and November.

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TWENTY YEARS AGO

From THE ART NEWS of October 16, 1909

A REMARKABLE PRICE

Mr. Junius S. Morgan, a nephew of Mr. J. Pierpont Morgan, purchased recently the most beautiful engraving to be had in Paris. Mr. Morgan, who is making a long sojourn in Paris, happened upon it in a shop in the Latin quarter. It is a Rembrandt engraved by the artist himself, and its value is still further enhanced by the fact that it is an "engraver's copy." The price agreed upon by Junius Morgan is \$12,000. He has bought for his uncle and consequently the purchase is conditional. In fact, since Mr. J. Pierpont Morgan's many disagreeable experiences with tricky art dealers, he pays for no work of art until one year after purchase. This allows time for examination by experts and minimizes the chance of fraud.

ART TREASURE IN WAX

The London Times tells a remarkable story about a wax bust that was recently bought in England by Dr. Bode for the Berlin Museum. It is a life sized bust of a woman, unwrapped, and is an object of great rarity and beauty. Dr. Bode inclines to attribute it to Leonardo da Vinci. It was sold at auction at Southampton a year or two ago. Nobody knew its value and it was sold for two or three pounds. It passed through various hands to a London dealer, who sold it for £150 (\$750) to a member of a firm of art dealers, who was obliged to keep it himself because his partners refused to sanction the deal. It was vainly offered to the British Museum. Finally Dr. Bode bought it, paying many thousands of pounds for it.

OLD MASTERS HELD UP BY A "JOKER"

Importers of old masters find that there is a "joker" in the application of the new tariff law under which paintings more than twenty years old are supposed to be admitted free of duty for art's sake. Paintings valued at more than \$1,000,000 and more than twenty years old are piled against each other in the Appraiser's Stores, and there they may remain for months before they are admitted to this aesthetic atmosphere, and perhaps they will not get in then unless duty is paid.

The law with regard to free art seemed simple enough, but a ruling from the Treasury Department, promulgated by the acting Secretary, Mr. James B. Reynolds, has placed dealers in paintings and objects of art and many private buyers in an embarrassing position. To have a venerable canvas admitted free of duty the importer must present affidavits as to who painted it, at what place, in what year and in about what month. With modern works the gathering of such information is attended with difficulty enough, while for paintings from the mediaeval and antique periods, many dealers declare, it is practically impossible to give these details.

Rembrandts have been seen here in plenty lately, but it would be difficult indeed for anyone to establish in what month the last touches were put on them. Even so eminent an authority as Bode has the habit of saying certain paintings were made "about such or such a year." The redoubtable Sir Anthony Van Dyck was one season in Italy, another in England and again in the Low Countries. It would be no sinecure to determine in just which city a Van Dyck was first formed upon the blank canvas. The history of many of the greatest painters is involved in obscurity, and details of a biographical nature are particularly unobtainable. Frequently excellent canvases of unquestioned venerability are brought to this country, but the name of the artist is not known, and hence it would be a feckless effort to try to establish in "about" what month the brush was laid aside.

Dealers throughout the city find that the regulation which requires all invoices of old paintings to be sent to the Treasury Department to be especially troublesome, as it causes long delays.

The Treasury Department issued the following instruction to officers of

the customs and others concerned:

Paragraph 717 of the tariff act of August 5, 1909, provides in part for the free entry of works of art which shall have been produced more than 100 years prior to the date of their importation, as follows:

Other works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery or porcelain, artistic antiquities and objects of art of ornamental character or educational value, which shall have been produced more than 100 years prior to the date of importation of such objects, shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe.

The said provision is held to apply to all works of art within the liberal meaning of that term, including articles intended or suitable for purposes of utility, such as tapestries, paper hangings, glass windows, church altars, ornamental clocks, chandeliers and other articles in the nature of household fixtures or furniture, provided the same be of sufficient artistic merit to constitute "works of art" within the commonly accepted meaning of that term.

Importers making entry of articles under said provision of law will be required to produce upon entry, in addition to the consular invoice required by law, the following evidence to

show that such articles were produced more than 100 years prior to the date of importation:

1. An affidavit of the ultimate consignee stating that he has investigated the origin and history thereof, and believes the same to have been produced more than 100 years prior to the date of their importation, which shall be substantially in the following form:

Port of..... County of..... ss.: I,..... do hereby declare that I am the owner of certain..... imported at the port of..... per S. S. which arrived on the..... day of..... 190....., consigned to....., and that I have investigated the origin and history of said articles and verily believe the same to have been produced more than 100 years prior to their importation.

Subscribed and sworn to before me this..... day of....., 19.....

Notary Public, or Deputy Collector.

2. A declaration of the foreign seller or shipper certified by the United States consul at the place of the shipment, stating the name of the producer of such articles and the date and place of their production, and also stating the name and residence of the person from whom and the date when such seller or shipper acquired the same; provided, however, that if such seller or shipper is not in possession of all such facts, he may state

in lieu thereof such other facts as may be in his possession tending to show that such articles were produced more than 100 years prior thereto, which declaration shall be substantially in the following form:

I,....., 190..... do hereby declare that I am the..... of certain articles, viz.:..... covered by consular form invoice No., certified by the American consul at..... on the..... day of....., 190.....; that the said articles were produced at..... in the year..... and were acquired by me from..... on the..... day of....., 1....., and I further declare that..... I,....., consul of the United States at....., do hereby certify that the above declaration was subscribed and sworn to (or affirmed)..... day of....., 19....., before me by..... on this and that the statements therein contained are true to the best of my knowledge and belief.

United States Consul.

A careful examination of such articles should be made by the appraising officer to ascertain whether the same works of art, are articles of the character provided for in said provision of law, and also whether the same were, in fact, produced more than 100 years prior to their importation, and his findings in such regard

should be clearly stated in his return upon the invoice, which return and the collector's report thereon, together with all papers and affidavits pertaining to the Department for final determination.

Works of art, including paintings in oil, mineral, water color, or other colors, pastels, original drawings and sketches, etchings and engravings and sculptures, which are proved to be to the satisfaction of the Secretary of the Treasury under rules prescribed by him to have been in existence more than 20 years prior to the date of their importation, but the term "sculptures" as herein used, shall be understood to include professional productions of sculpture only, whether round or in relief, in bronze, marble, stone, terra cotta, ivory wood, or metal, and the word "painting" as used in this act, shall not be understood to include any article of utility nor such as are made wholly or in part by stencilling or any other mechanical process; and the words "etchings" and "engravings" as used in this act, shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photo-chemical processes.

The said provision is held to apply only to works of art within the stricter meaning of that term, and does not include objects intended or suitable for purposes of utility, such as tapestries, paper hangings, glass windows, or ornamental clocks, chandeliers, or other articles in the nature of household furniture.

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EXHIBITIONS IN THE NEW YORK GALLERIES

EDMUND M. ASHE
LOUIS JOHN WALTER
Ferargil Galleries

It is several years since any paintings by Edmund M. Ashe have been shown in New York and he will probably best be remembered as an illustrator. Recently he has been teaching and, in the intervals of his work, studying and painting the people of the Cumberland Mountains.

Possibly no finer record of the mountaineers has appeared than Mr. Ashe has created. They are shown at work or at rest, in their cabins or following the mountain paths. They are drawn as a skilled photographer might catch them and placed in settings chosen by an eye trained to harmonious color and well proportioned design.

The canvases are painted with a sure hand; outlines are crisp and colors clear and luminous. There is no academic canon of painting which Mr. Ashe has violated and that is, in itself, a remarkable achievement well beyond the powers of most academicians.

With so much offered it may be captious to complain that there is not more, that the predominant interest lies in the subject matter of the pictures and the skillful manner in which Mr. Ashe has presented it. Here are people who might well have stepped from a book and therein may lie the explanation for disappointment for they appear as characters about whom a story is told rather than living men and women. There is more than a verbal distinction between the statements that "This is the way men look" and "These are men." To make the first demands the keenest observation and great skill in transcription; the second requires in addition an insight which penetrates appearance to arrive at reality. Comparatively few painters, of whom Mr. Ashe is one, are able clearly to record appearance; only the "greatest living artists," if we may use the catalogue's modest phrase, go beyond that.

AMERICANS ABROAD
Downtown Gallery

Seven artists who are frequent exhibitors at the Downtown Gallery spent the summer abroad. Mrs. Halpert followed after them, tracking down her protégés from Morocco to

Nuremberg and triumphantly carrying off the results of their summer activities. Judging from the current exhibition, Pascin has been the most earnest of the "Americans Abroad." There are three excellent canvases by him, all saturated with his own particular flavor, as well as a staccato drawing of Tunisian types, heightened in pale color.

Emil Ganso has spent a very profitable summer making manful attempts to escape from the influence of Pascin. His still life of peaches and wine bottle and several tempera landscapes of considerable atmospheric feeling give proof that he has something of his own to say. Stefan Hirsch has brought a very American spirit to the German scene. If one shrinks from the medical indiscretions of his "Interior" there is a Swiss landscape which shows Hirsch at his best—a creator of color and linear harmonies of the utmost refinement.

Three canvases and works in tempera and water color are by Ernest Piene. They are earnest endeavors, but somehow miss fire. By Clement Wilenchick, one of the lesser known protégés of the gallery are three canvases of somewhat uneven quality. A portrait entitled "Pierre" gives promise of bigger things to come. Stuart Davis in "Rue Lipp," "Lavior," and "Rue de Maine," dismembers the French scene in his own characteristic fashion. These works are certainly a matter of "Chacun à son gout."

Last, but not least, "Pop" Hart, rejoicing in the exotic atmosphere of Fez, found much lively movement and some landscape motives of considerable beauty.

PAUL SWAN
Macbeth Gallery

Mr. Paul Swan, erstwhile devote of Terpsichore, is showing portraits and oils at the Macbeth Gallery. The drawings are deft and competent likenesses of good looking people, with the usual quota of the socially and aesthetically elite. The oils, although often ambitious in scale and composition, are with the exception of a canvas entitled "Mother and Child" very labored performances. The color is hard and obvious, the characterization weak, and the textural qualities almost non-existent. Among the portrait sketches are likenesses of Raquel Meller, Violet Heming, Pavlova and Bertha Potter Palmer.

ETCHINGS BY MASTERS
Kleemann-Thorman Galleries

A general exhibition of etchings by many of the foremost printmakers from Haden and Whistler to the present time is now open at the Kleemann-Thorman Galleries. A catalogue of 233 numbers has been prepared although not all of the prints are shown at one time. English, French and American etchers are represented. Of the older men, whose influence is apparent in much of the later work, Legros, Lepere, Meryon and Millet, as well as Haden and Whistler, have several prints each. Zorn, McBey and Cameron, Brangwyn, Bone and Blampied, Benson, Davies, Kerr Eby, Groll, Hassam, Kent, Meyerowitz, Rosenberg and Sterner, Cassatt, Forain, Laurencin, Lowengrund, Lozowick and the Pintos are among other etchers whose work is shown.

Many of the most desirable prints of this and an earlier generation of etchers are shown and in addition there are several, not yet so famous, which command attention. Lozowick's "Hanover Square" and Meyerowitz's "New York" are among these.

JOHN PAUL McHUGH
Babcock Galleries

An unassuming group of twenty-five watercolors by John Paul McHugh opens the season at the Babcock Galleries. Done largely in France, the artist has wisely avoided the obviously picturesque. The sleepy towns of the South and the soft landscape of Cannes provide subjects congenial to a talent that is sincere, if modest. Although Mr. McHugh never uses a running wash and frequently outlines in pencil, his watercolors have a lightness of touch that makes them escape tightness. The color is clean, with felicitous accents of gayety. The bright disorder of a provincial epicure and a village fountain inspire two of the most pleasing compositions.

STEFAN COUWENBERG
Montross Gallery

An exhibition of paintings by a young Dutch painter, Stefaan Couwenberg, closes today at the Montross Gallery. Mr. Couwenberg is apparently both painter and antiquarian for

he is showing a collection of antique furniture as well as his pictures. The latter include portraits, landscapes and still lifes in which, perhaps to offer contrast to his antiques, Mr. Couwenberg is determinedly modern. The paintings are all very serious and some

of them are not without charm but spiritually and physically most of them are rather colorless.

Monday the galleries will be hung with recent paintings by Jack van Ryder, heralded as "Arizona's Cowboy Artist."

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EXHIBITIONS

(Continued from page 12)

MAXWELL SIMPSON Dudensing Galleries

Fifteen watercolors by Maxwell Simpson, who received an honorable mention in the Dudensing summer competition, are now on view at those galleries. The artist has a fluent command of his medium and a color sense that is distinctly personal. The French village scenes, although a trifle turgid in composition, are arresting in their successful use of deep, glowing color. A few flower still lifes, much higher in key than the landscapes, have decorative quality of the unhackneyed type. Also included in the exhibition is an interesting "Self Portrait," that was purchased by the Art Institute of Chicago from its watercolor show.

ART OF OCEANIA AT NEWARK MUSEUM

NEWARK—The far away and little known life of Java, Sumatra, Borneo, Fiji, New Guinea, the Solomon Islands and a dozen other remote islands of Oceania is presented in an exhibition which opened at the Newark Museum Saturday, October 5th. A great variety of objects are shown, among them: native masks, woodcarvings, weapons, utensils, textiles, ornaments, and models of huts and boats.

Among the weapons displayed for beauty of design and workmanship are a number of Javanese daggers, the metal in some of them having a wavy texture in imitation of sacred sword blades sometimes made from meteors by the natives of this country. Javanese shadow puppets, carved from the hide of water buffalo form an interesting exhibit. Operated behind a brightly lighted screen and acting plays in silhouettes, they are the native motion pictures of Java.

Giant masks worn at the festival of Kaiva-Kuku in the Gulf of Papua region, made of fibre on a cane frame, or carved from native woods, are displayed. These masks, sometimes fifteen feet high, are carried on a pole above the head of a ceremonial dancer, who is concealed beneath a grass costume. They are made in secrecy by the men of the tribe and it is believed that women or children seeing them before the ceremony will die.

A kava bowl from the Santa Cruz Islands should be of interest to amateur brewers. In it is made the home brew of these islands which is said to cause weakness in the legs before confusion in the head sets in. The drink, made from pepper roots and water, is served with elaborate ceremony.

A woman's costume from the Philippine Islands includes a blouse made of pina, a textile material obtained from fibers of the pineapple leaf. Many beautiful fabrics are woven of this semi-transparent material for both men's and women's clothes. A native loom is exhibited in the same case.

A woven sleeveless jacket worn by the Dyaks of Borneo is another primitive garment of native weave on view. Malay silversmiths are represented by repoussé work. A mother-of-pearl charm used by Australian aborigines to attract a sweetheart shows an ultra-modern design. Many fine examples of tapa cloth are also displayed.

The exhibit continues until February 16th.



"CARA"

By ROBERT HENRI

Included in the exhibition of portraits now open at the Morton Galleries

FERARGIL TO SHOW TOOR'S SCULPTURE

An exhibition of sculpture by Nishan Toor will be held at the Ferargil Galleries for two weeks beginning October 15th. This artist, though Armenian born, was trained in the land of his adoption, the United States. San Francisco saw Mr. Toor's early studies and the International Expositions there and at San Diego some of its fruitions. Many examples of his architectural inspiration exist in the Southwest. Serving through the World War in the Camouflage Division, he received high praise for this form of his art. Returning to California and other Western states, he continued his development. He has executed numerous monumental sculptures in Europe, among them the memorial to the Franco-Armenian Volunteers, which stands before the Armenian Church in Paris. A one-man exhibition of Mr. Toor's work held at the Zivy Galleries in Paris last year was received with great interest by French critics.

The exhibition will comprise forty works including wall fountains, monumental figures, and portrait busts in bronze, stone, and marble. Among the portrait busts from his Paris studio are a study of Mr. Alexander Kroupensky, Russian Royalist leader in Paris, an ideal head of Beethoven in marble, a portrait of Doris Canfield, the dancer, the Hon. Jack Mitchillham of London and Paris, Felix Labunsky, the Polish composer of Paris, and Carlton Kendall, American writer.

The exhibition will continue until November 2nd.

MUSEUM OPENS NAPOLEONIC ROOM

PARIS.—At the Army Museum of the Invalides, according to a London *Daily Telegraph* correspondent, a new room was opened on September 21st which is likely to have a great attraction for students of Napoleonic history. It will certainly add to the interest of a collection which is valued at 1,000,000,000 francs (£8,000,000). The Salle Ney is filled with a display which is absolutely unique. The late Prince de la Moskowa, one of the descendants of Marshal Ney, patiently built it up, and when he died in October last his brother, the Duc d'Ehingen, presented it to the Army Museum. Despite heavy showers on the opening day, the Salle Ney was visited by a large number of people. The room, with the sixty colors of the Napoleonic regiments, suggested the appearance of an Oriental street. The Prince de la Moskowa had taken great care to protect these emblems of a past glory. They had been given two coats of varnish in order to preserve the fragile silk, and they are surrounded by steel frames.

Besides these colors and those of the Italian regiments, with the inscription "Bonaparte Presidente," of the two Sicilies, of Joseph and Murat, there is a wonderful collection of arms used in all the Napoleonic forces. The Salle Ney has probably the most remarkable collection of swords to be found in France.

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THE SEASON OPENS

The loud reports which those of the art world who are still hiding behind closed doors may have heard this week announced the opening of a new art season in New York. De Hauke and Kraushaar fired the shot heard 'round the world and the hunt is now on.

Theoretically, at least, for at the moment there is a lull. Most of the dealers are back in New York; wandering museum staffs, bearing the spoils of the East, have returned, but the prize quarry still lurks in its country estates. Until more people come to New York exhibitions will be few and sales of minor importance.

One of the most important of the early season events will be the exhibition of Flemish primitive paintings at the Kleinberger Galleries. This will be another of the series of great loan exhibitions devoted to one of the early schools which the galleries inaugurated some years ago. The early art of Italy, France and Germany has already been shown and the coming Flemish show will complete the survey of the most famous schools. The partial list of pictures which have already been promised, which is published on another page, makes it certain that the Flemish exhibition will maintain the high standard already set.

By way of contrast in material if not in interest the De Hauke Modigliani exhibition will also open at an early date. This, too, will be a loan show and will be the largest and most carefully chosen display of this painter's work which has been seen in America. In Detroit a distinguished loan exhibition will soon be open; the Carnegie International starts on the 17th; another month will probably see the first of the season's important sales.

And it is reported that several art critics have been seen in the early morning running rapidly around the Central Park Reservoir in preparation for the strenuous days to come.

The Duty On Rugs

The following letter from Arthur Upham Pope to Senator Hiram Johnson expresses very clearly the case against the present or proposed customs duties on early oriental rugs and carpets. The present rates produce an inconsiderable income for the government but place a heavy burden on museums and individual collectors. The ART NEWS is glad of the opportunity to publish Mr. Pope's letter and will welcome further discussion of the tariff schedules affecting works of art.

Hotel Pont Royal,
Rue du Bac, Paris
September 23, 1929.

Senator Hiram Johnson,
Senate Office Building,
Washington, D. C.

My dear Senator Johnson:

There are many features in the new tariff bill to cause any genuine American patriot real concern. I have been over here a year now, travelling both in Asia and Europe, and am utterly dismayed at the combined resentment, alarm and, in some quarters, actual despair, that has been engendered in this part of the world by the reports of the bill as it came from the House. The reports of Senator Smoot's disparagement of these feelings would seem to indicate that he has quite misread their character. I am not at all concerned with the noisy pronouncements of interested envoys of business houses; but the reflexions of serious scholars and economists, of bankers, industrialists and small business people who are not immediately affected by the tariff, has impressed me seriously.

Naturally, as my interest is professionally in the art of the Near East, I am particularly interested in the schedule covering carpets. I was relieved to see that the Senate committee is reporting a lowering of the duty on carpets over the House schedule of from 60 to 45 cents. Persia is making a particularly brave and gallant effort to build a new life on the ruins of a century and a half of ghastly misfortunes. A duty of 60 cents plus the ad valorem means disappointment, it means a diminution of the American export market. But apart from the incidence on fortunes is the wholly indefensible policy of putting an ad valorem tax on carpets, including antiques, thus severely penalizing the bringing into America of precious works of textile art, which are so important for our industrial designers, for our artists and art schools, and the general education of the public. To retain the ad valorem tax of 55% of the value, means that a carpet costing \$100,000 or \$150,000 must pay a perfectly terrific tax. This tax is not needed for revenue, as the number of antique carpets brought in is small. Such a tax is not needed to protect American manufacturers, as on a carpet like one recently purchased the ad valorem tax will come to approximately \$2,500.00 a square yard. That antique carpets are important works of art is universally acknowledged all the world over. They frequently consist of silver, gold, and silk. The majority of them can never be put to any practical use; the finest of them are used for wall decoration, like antique tapestries, which are duty free. John Singer Sargent, the greatest painter America ever had, once wrote to Mrs. Jack Gardner of Boston: "I have just seen a carpet more beautiful than any picture ever painted." He went on to say that he wanted to use it as a background for his portrait of Ada Rehan, but it was too gorgeous and even the magnificent



"HOUSE ON THE RIVER BANK"

From the current exhibition at the Kraushaar Galleries.

By SEGONZAC

Ada Rehan was withered by comparison. This carpet is today in the Gardner Museum in Boston. That the great antique carpets rank among the supreme achievements of human inspiration in the realms of art has been acknowledged and proclaimed by the greatest artists in the world since the XVth century and they are given conspicuous places of honor in every great museum of the world today.

Our museums on the whole feel that they cannot afford to buy carpets in the open market, for even though they are duty free, their cost is too high. Our museums, despite their reputed wealth, are so new in the field and have to buy fundamental works of art of such excessive value, that their funds are not adequate to their needs. Many of our millionaires and collectors have bought carpets which they have given or bequeathed to museums. Such benefactions may be accepted, but even our millionaires cannot afford to buy many carpets when they are so heavily taxed, whatever their ultimate intention may be.

Two of the greatest collectors of carpets in America, Mr. George Hewitt Myers of Washington and Mr. James F. Ballard of St. Louis, both of whom have given their rich collections to the public, have said that they would have bought twice as many carpets had it not been for this tariff. In short, the American public has, by this tariff act, been deprived from this source alone, of several hundred antique carpets.

As you know, I am a specialist in Oriental carpets: my studies have been published in six languages and I have been invited to lecture on the subject in many countries. I am at present officially representing three American museums and, unofficially, several others. I have occasion to know what is left in Europe and still available; and nothing remains in Persia of any particular value. I assure you that in another few years the importa-

tion of antique carpets will be impossible because none will be available. With the economic recovery of Europe, European collectors are again bidding for the few carpets that come up, forcing the prices to levels that our collectors can meet only with the greatest difficulty and often not at all.

That this penalty be removed and removed in time for the country to profit by the few pieces of artistic importance that still remain, is urgently desired by all those who have the artistic and educational interests of the country at heart. The American Federation of Arts, representing hundreds of chapters, and many tens of thousands of members, have formally petitioned for the removal of this duty. The American Museums Association and many new museums have equally pleaded for this removal. No one has publicly objected to the removal of this ad valorem tax, no protest was submitted in the hearings before the Senate Committee. Even some of the biggest dealers in antique carpets in America like S. Kent Costikyan & Company, Parish Watson, and others, who might lose a little at the outset because of stock accumulation which has paid the tariff, have declared in favor of the removal of this tax. The American carpet manufacturers' association do not ask for it. At whose request are the artistic and educational interests of the country privately set aside? If there is any legitimate defense of this schedule, why does it not appear over the name of some responsible person in print? Why should this one class of objects be selected for high penalty from the great number of antiques which, by declared policy of our Government, are admitted free of duty? It may seem a small matter. It is at least a great matter in principle and nothing is small that concerns cultural opportunities for the country.

The matter could even at this late day be properly and justly remedied

by a simple amendment which would permit at the importer's option either a payment of the 55% ad valorem tax as contained in the present measure, or the payment of a specific tax of even \$5.00 a square yard. This would permit the importation of carpets worth \$100,000 for a nominal assessment to put our collectors and thus ultimately our museums on an equal footing with European buyers and at the same time protect our manufacturers of carpets from cheap competition from the Near East.

I know of course how many and severe are the demands on your time. I know that measured by volume or value the importation of antique rugs cannot loom large in a general tariff schedule, but the most important things in the life of a nation are not subject to dollar measurement. It is always a service to remove injustice and for a young and growing country like ours, it is also a precious service to assist in the enrichment of its cultural life.

I believe that if you can look into this matter and consult with Miss Mecklin of the American Federation of Arts, with Laurence Vail Coleman of the American Museums Association, or any of the others who have studied this unfortunate schedule, you would soon be convinced of its importance, and I am sure that you could do a great deal to remedy it.

With cordial best wishes,

Very sincerely yours,

ARTHUR UPHAM POPE.

LETTER

October 8, 1929.

Dear Mr. Frankel:

I really believe the following matter should be given attention through the valuable medium of THE ART NEWS.

In a recent and important decision of the United States Customs Treasury Department covering rugs imported into the States, it was held that each rug must be properly marked to indicate the country of origin.

In order to comply with the United States Customs regulations, it is necessary that on the back of each rug the country of origin must be printed, or labels or tags be permanently sewed on.

For your information, violation of this regulation, where goods are not marked that arrive in the States thirty days after notice of publication, which notice was published on September 5th, 1929, the marking will have to be done in the States before Customs release can be effected, and penalty in the amount of 10% of invoice value will have to be paid.

A discussion was entered into by us with the United States Customs whether this ruling is intended to cover rugs over one hundred years old. The Customs Department at Washington has held that independent of the age or make of the rug, the marking of country of origin is necessary, as outlined in Treasury Decision 43547.

This decision is going to work a hardship on such firms as import antique rugs, for the reason that a penalty of 10% is imposed if the rugs are not marked, and the only way to be relieved of the penalty is to send the rugs back whence they came. I would suggest that this matter be taken up through the medium of the Antique and Decorative Arts League, Inc., in placing before the Department at Washington that antique rugs should be exempt from such ruling, as they are not of modern production and not a commercial commodity. To label a rug that is over one, two, three or four hundred years old with the country of origin, does not seem to come within the keeping of the regulation or law. In other words, the law was intended for all modern manufactures and productions, and not for antiques or works of art.

I am passing a copy of this communication on to Mr. H. F. Dawson and Mr. Walter Ehrlich, so they may co-operate with you in this matter, and I am at the disposal of the Antique and Decorative Arts League, Inc., to assist in any possible manner to have the ruling cited above amended so that antique rugs may be exempt from marking of the country of origin.

Very truly yours,

J. FRIEDENBERG,
President.

BOOKS

GEORGIAN ART (1760-1820)
By Various Writers
London: B. T. Batsford
New York: Charles Scribner's Sons
Price, \$10

Georgian Art is the third of a series of publications by the *Burlington Magazine* and is similar in editorial plan and format to *Chinese Art* and *Spanish Art*, already published. A number of men, expert in their several fields, have contributed essays on the major and minor arts during the reign of George III and the Regency.

It is hardly to be expected that a period which has already been so widely exploited would yield much of novelty. The illustrations have been chosen, for the most part, from among lesser known examples of the different arts and although museums and public galleries have, necessarily, been drawn upon the percentage of works in private possession is high.

Perhaps the most interesting chapter is Mr. Roger Fry's *Introduction*, a general survey of the social and esthetic conditions of the period. Mr. Fry seeks an explanation in the changing social order for the phenomenon of British art during the Georgian period. Painting flourished, reaching a level of excellence and maintaining a national character which are both unique in English history. Architecture, sculpture and the crafts declined, except in rare individual cases, losing the fine character of late XVIIIth and early XVIIIth century work. The spread of culture or its imitation from the aristocratic to the middle classes and the breaking down of social barriers largely accounted, Mr. Fry believes, for the great demand for superficial elegance in the arts. Architects became decorators, adapting classical forms into the chaste vulgarity of facades and interiors which satisfied the demand for a simulated but obviously expensive refinement. The lesser arts followed suit and it becomes evident that the final horrors of the Victorian era had their roots in the "nabobery" of the Georgian.

In painting the case was somewhat different for although the fashionable portraitists set standards which have ever since been the highest aspirations of the nouveau riche the landscape painters really broke new ground and made one of the most important contributions to art since the Renaissance. Crome, Cotman, Girtin, Turner, Wilson and Constable were the real glory of the British School and, with Hogarth, whose last years come within the Georgian period, it is they, less famous than their socially prominent brethren, who give its greatest distinction to the art of Georgian England.

In Mr. J. B. Manson's essay on *Painting* which follows Mr. Fry's introduction, one is relieved to find an Englishman and most of all a *Burlington* Englishman writing of the portrait painters as something less than gods. Gods of the market place though they are, Reynolds was "a greater artist than he allowed himself to be;" Gainsborough "preserved his gifts unspoiled except for 'stunt' pictures like the 'Blue Boy';" Romney was "a singularly unequal painter" and "could sink to a level of positive badness." Of Lawrence Mr. Manson writes that "As his facile gifts were more easily appreciated than those of his greater predecessor he wielded a much greater influence and one which was detrimental to English art and was possibly the chief cause of the decline of portrait painting;" Hoppner painted "pretty and rather dull portraits." Such opinions in high places would have been rank heresy not so long ago and indicate that as the number of famous portraits on the market approaches the vanishing point a return to sanity

may be expected. If, as has so often happened with the *Burlington* essayists, their critical opinions are harbingers of fashions in art the emphasis which is placed on the landscape painters may presage the popularity of a far more distinguished group of painters than the portraitists.

In the other articles, *Architecture and Sculpture* by Geoffrey Webb, *Ceramics and Glass* by Bernhard Rackham, *Metalwork* by W. W. Watts, *Furniture* by Oliver Brackett, *Textiles* by A. F. Kendrick and *Minor Arts* by Louise Gordon-Stables, the historical data are conscientiously presented and credit given wherever possible for good work. But in each chapter the apologetic note is insistent. The Georgian period was evidently one which, in the words of George III, had "too much of neatness and prettiness" and it does not, apparently, arouse great national pride among the scholars.

OLD PATCHWORK QUILTS AND THE WOMEN WHO MADE THEM
By Ruth E. Finley
New York: J. B. Lippincott Co.
Price \$5

Old Patchwork Quilts and the Women Who Made Them was written, according to the author's foreword, for two reasons. One is "to make a record, with the hope that it might prove definitive, of one of the most picturesque of all American folk arts;" and the other, "to interpret that art in relation to the life of the times during which it most widely flourished."

With the first of these ends in view Ruth Finley has collected ninety-six photographic plates of old quilts and fragments and supplied in addition a hundred diagrams of patterns, pattern making, etc. Although of these, only the frontispiece is reproduced in colors, practically all the other plates are accompanied with a statement as to the color of the original pieces. This feature is most helpful in clarifying the reader's idea of these textiles and in aiding him to appreciate the taste of the period, during which this folk art grew. And it is in line with our growing consciousness of color as an important decorative element.

Altogether the great number of patterns illustrated and described makes this an exhaustive study. One feels there can be no important ones omitted and certainly many very rare ones are included. The author also goes into the subject of foundation and derivative motives, the evolution of patterns, etc.

In pursuit of her second aim Miss Finley has included not only a quantity of historical data on the lives and interests of quilt-makers and their families but also such choice bits as a recipe for making "Lite Drab" from the Third Great Grandmother's dye book. Herein it appears that the gathering of pecks and shuck, white oak bark and alder twigs must have been one of the minor problems in the life of an early quilt-maker.

To those unacquainted with the more intimate sources of early American history the book throws much light on the points of view, tastes and surroundings of the women of the pre-Civil War days. But it is not exclusively a woman's book for it treats of what was, though entirely a woman's art, at the same time a fascinating chapter in the history of textile design. It is a scholarly as well as an intimate study of this vigorous early American art.

Surprisingly, this art of the pioneer has an inescapable modernistic flavor. And as Miss Finley herself points out, many of these patterns would be entirely at home in interiors designed along twentieth century lines.

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BERLIN LETTER

**The New Art Season,
No-Jury Exhibition First to
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New Acquisitions at the
Galleries
Hinrichsen Lindpaintner Has
Unusual Works
A Van Hoogstraaten May Be
Spinoza Portrait
Professor Curt Hermann Dies
The Law Restricting Art Sales

By FLORA TURKEL-DEB.

A promising opening for the new art season can now be announced with confidence. Indeed, there are many reasons to expect a prosperous season in Berlin—exhibitions are opening in increasing numbers, the auction calendar is full of interesting events, dealers are preparing for their overseas enterprises and the atmosphere is charged with activity. With good reason Berlin is considered the most Americanized of continental cities, for even in the comparatively limited field of art one feels a current of concentrated effort. Providing that the public continues receptive and political and economical conditions provide the necessary stable basis we can look forward to an outstanding season. Exhibitions have not reached record num-

bers as yet but many more can be expected to open their doors in the near future.

The No-Jury Society of artists was the first to stage a showing. Its policy of doing without even the most cursory preliminary weeding-out, in order to shelter all who believe in their artistic calling, gives it a definite role in the art world. Here is a starting place for everybody; unlimited possibilities lie before both exhibitors and visitors. But for the critic it is not quite so simple although, fortunately, in this instance his efforts are rewarded by a comparatively large number of live and vigorous productions.

The most interesting part of the showing is the retrospective section arranged by the "Novembergruppe," a name derived from the November revolution in 1918. Many of these paintings reveal the torment and despair of this critical phase as reflected in art; they show the aggressiveness and fanaticism of an outburst accompanied by violent and conflicting emotions. But they also tell of the calm which followed, of the return to quieter channels. It is most gratifying to be able to see here the beginnings of the modern movement in Germany, Italy and France, whence the strongest impulses came.

The display enables one to follow both the course of the movement in general and the development of its various representatives. And the present output of several of these one-time rebels arouses ones interest in the source of their inspiration. One room is given up to photographs and

designs of modern architecture, which here again emerges triumphantly as the purest and finest artistic expression of that day.

A group of Italian artists called "Novecento Italiano" occupies a room much too pretentious for the works there displayed. The revolutionary spirit of contemporary Italian artists who formerly played such an active part in the advancement of modern art has vanished and has been replaced by a rather sterile attempt towards the classical and the pretty.

Among the initiators of the expressionistic movement in Germany was Paula Modersohn, whose premature death in 1907 terminated a very successful career. The Moller Gallery has collected a number of her works, paintings and drawings, which it is always gratifying to view again. The essence of Paula Modersohn's art is her communion with nature and all beings near to nature; peasants and children. With elemental intuition the artist recreates them and succeeds in transcribing with feeling their essentially simple and primitive being. They are treated as a part of surrounding nature from which they come and into which they go. One feels the stream of inspiration which courses between the model and the artist. The sincerity and artlessness of a rendition which is concentrated upon essentials give these paintings and drawings their undoubted significance.

The Flechtheim Gallery is also exhibiting the works of a woman artist—a young sculptress who makes her

first appearance in Berlin. Dora Gordine is a Russian by birth but she lives in Paris and her style reflects both these sources of inspiration. The influence of the contemporary French plastic school is plainly seen but her sculptures possess in addition a very individual flavor which is not of the Western world.

It is a pleasure to state that this blending has matured to produce very promising results. The large bronze figure of a "Dancer," splendidly worked in the round, is a remarkable proof of talent. In spite of the massive form of the body, which stands in the pose characteristic of the Indian dancers, there is ease and relaxation in the limbs and balance of volume in all parts. The hand of the artist has succeeded in finding the essential sculptural form. The "Bronze Torso of a Man," on the other hand, has a fine tension and vigor in the modeling of the body and in the treatment of the surface.

For her portraits Dora Gordine prefers exotic types—"Chinese," "Mongolian," "Negress," etc.—whose unconventional beauty has inspired her more than the sophistication of European models. The former adapt themselves to her broad and vigorous shaping of plastic masses and to the structural qualities of her art. The danger that lurks in a manner which, for the sake of sculptural form, remains comparatively reserved is that a formula may replace the vitality of inspiration. However, Dora Gordine is too young to give up the search for the elemental and moving in art.

In keeping with the esoteric char-

acter of Japanese art, the gallery of Felix Tikotin on Kurfurstendamm displays its treasures in an intimate and unpretentious manner. The charm of these objects is emphasized by the tasteful and homogeneous arrangement, this gallery being the only one in Berlin which gives its attention to Japanese art exclusively.

At present there is an exhibition of Japanese screens, the majority of which are the property of His Excellency the German Ambassador in Tokio, Dr. Solf. The most attractive pieces in this collection depict dancing scenes on a fond d'or and are done in the style of Matahei. However, by far the most important specimens are two screens which are owned by Mr. Tikotin and come from the collection of the famous German authority on East-Asiatic art, the late Professor Grosse. Professor Grosse brought them from Japan where they formed part of the private collection of Marquis Matsudeira in Echizen and it is said that nothing else so beautiful in the line of screens has ever left the country. Many figures in colorful garments, adorned with silver ornaments are rendered in a landscape which is rich in minutely executed details. The scenes are narrative and depict the feast of the blossoming trees. Gold is lavishly applied and the whole composition shows the skill and unflinching instinct for decorative effects possessed by these anonymous artists. The screens belong to the Kano School and have been dated at about 1630. After the closing of the exhibition they will be shown as loan gifts in the East-Asiatic Museum in Berlin.

(Continued on page 17)

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BERLIN LETTER

(Continued from page 16)

But those galleries which show a series of exhibitions are not the only ones to offer to their visitors new and interesting material for inspection. Everywhere stocks have been replenished and fine things accumulated in preparation for the activities of the fall and winter season.

At the "Altkunst" on Unter den Linden I saw some notable acquisitions in the line of period furniture. Two charming Sheraton high-leg letter cases made of lemon wood and adorned with inlaid medallions and garlands in the style of Adam, are examples of English cabinetmaking such as seldom appear on the market. They testify to their maker's inventiveness and skill in the designing of pieces which are both useful and attractive. Incised silver plaques bear the coat of arms of an English noble family which formerly owned these pieces although they come more directly from the possession of a German princely family. Likewise of English make is a cabinet with two drawers and glazed top, which is tastefully decorated with inlaid ornaments.

The gallery is especially rich in Venetian and German glass objects of such fine quality that they would appeal to American collectors, whose interest in this material has markedly increased since the selling to America of the famous Muhsam collection. The specimens here exhibited should satisfy the most exacting of collectors. Among the Italian majolicas and objects of the silversmith's craft are items of utmost rarity and perfection.

Among the textiles are several pieces which are noteworthy. A Persian silk carpet dates from about 1699 and there are two tapestries of exceptional interest. A French Gothic mille fleurs tapestry representing the Holy Family is among the rare surviving examples of the skillful weavers of Touraine. Two other tapestries, "Nativity" and "Jepthe's Entry," date from around 1600 and are of North German origin. They bear a certain resemblance to the so-called Sheldon tapestries which have lately been the subject of several English publications.

A number of especially interesting and uncommon objects are to be found at the Hinrichsen-Lindpaintner Gallery. They come from various countries and ages but high quality is common to all of them. Here one may occasionally find paintings which are not on the customary bill of fare of art galleries. There is, for instance, a work by Danloux which is especially attractive. This comparatively large painting depicts a domestic scene; a wife is offering her jewels to her husband who has lost his fortune at cards. The grace and charm of French XVIIIth century art is present in this painting despite its dramatic contents. The colors also—a delicate yellow, blue and white—and the faint light which bathes the scene contribute to the effect of the work. Related to this in refinement of execution is the portrait of a young girl by Copley. The graceful pose of the model, the fine tonality of the colors testify to the best qualities of the school.

Among painters whose works are not frequently to be met with is also Giovanni Santi, Raphael's father. He is the author of a most delightful example of Umbrian art representing the "Madonna and Child." The rendition is engagingly firm and sincere with just enough charm to avoid being over soft and sweet. The colors have body and are splendidly matched—black and olive green in the Madonna's mantle, reddish-brown in her dress, and red in a string of coral beads with which the Child is adorned. The original frame encloses this beautiful picture.

Of very high quality are two portraits by Bartel Bruyn. The density of the texture is extraordinary; the features especially are executed with the utmost delicacy and verity. Also the model's attire—brown fur on a black garment, a white head-gear, a red belt—proves the admirable skill of the painter.

As an outstanding example of the fine array of sculptures which the gallery owns a "St. George with the

Dragon" in lime wood should be mentioned. It emanates from the famous Passavant-Gontard collection of Frankfurt, and is of French origin, about 1520.

The many admirers of the great philosopher, Spinoza, will be interested to learn that a portrait by S. Van Hoogstraaten which is in a private collection in Berlin, is surmised to represent the author of *Ethica*. A thorough investigation is being made in order to establish beyond doubt the identity of the sitter. However there are many good reasons to believe it was Spinoza. The canvas shows the likeness of a middle-aged man with a pale face, dark hair falling on his shoulders. He holds a book in his hand and wears a black mantle, white collar and cuffs in the fashion of his time. The canvas bears the date 1670 and the initials S. v. H. Moreover, Dr. M. I. Friedlander has testified to the authorship of Hoogstraaten. Further particulars about the painting may be obtained through Miss Elizabeth Litthauer, Berlin, W., Konigin Augusta Street, 50.

Professor Curt Herrmann, the painter, has just died at the age of seventy-six. He was the protagonist of Neo-Impressionism in Germany and championed its cause with success through the medium of his colorful paintings. Curt Herrmann was among the founders of the "Secession" society of artists.

The Reichstag is at present considering whether the law instituted in 1919 to prevent the exportation of art objects (placed in the category of public monuments) shall continue in effect. According to this law no piece could leave the country without special permission being granted by the authorities. Its ineffectiveness was evidenced by the fact that it actually did not prevent the exportation of valuable art objects since the permission had to be given in many cases where owners were forced to sell and German buyers

LETTER

October 8th, 1929.

To the Editor of THE ART NEWS.

Sir:

Your issue of October 5th carries on page 20 the reproduction of a "Portrait of a Woman," and in connection with it mentions a "revised edition of Gilbert Stuart." In order to prevent a wrong impression, please allow me to state that I do not contemplate a revised edition of the late Lawrence Park's catalogue raisonné of Stuart's works, published only three years ago in four large volumes. Having edited this work, I am of the opinion that it is about 90 per cent complete and 98 per cent correct, and that all it needs is a slim supplementary volume of "Corrections and Additions." On such a *Supplement* I have been working for the last two years and a half, and I am hoping that it will be possible to publish it in the near future.

May I not use this opportunity of asking your readers who are familiar with Lawrence Park's work, to bring to my attention any errors or mis-statements they may have noticed in the text, or supply me with additional information that can be used in the *Supplement*?

Believe me,

Faithfully yours,

WILLIAM SAWITZKY.

15 West 51st St., New York City.

could not be found. At the time of its passage this law also aimed to protect the German mark, menaced by foreign money. Now that the mark has been stabilized such restrictive measures are no longer needed and it is expected that the law will be repealed.

LEWIS AND SIMMONS DISSOLVE PARTNERSHIP

LONDON.—The firm of Lewis and Simmons of 74 South Audley Street, London, West, has dissolved partnership and that address will in future be the headquarters of the firm of Lewis and Son Ltd., (Obets d'art). Mr. Maurice Lewis will act as managing director in conjunction with his son, Mr. Lewis Charles Lewis, who has been associated with the firm for the last twelve years.

At the moment Mr. I. Simmons and his son, Mr. Harry Simmons, also associated with the business for a similar term of twelve years, have not concluded their arrangements as to their future establishment. For the present communications should be addressed to them at 88 Boulevard Flandrin, Paris. Their connection with the Paris company of Lewis and Simmons, Societe Anonyme, has likewise terminated.—L. G. S.

NEW ZEALAND BUYS BRITISH ART

LONDON.—There is an increasing demand in Australia and New Zealand for pictures by leading British artists of the present day, reports the London *Morning Post*. Last year Mr. Murray Fuller, a New Zealand collector, who is himself an artist, took out a number of pictures for exhibition and sale, and met with encouraging success. He returned to London to repeat the experiment, and he left London in September with a new collection.

Sir William Orpen, Mr. Arnesby Brown, Sir George Clausen, Sir Herbert Hughes-Stanton, Dame Laura Knight, and Mr. Harold Knight are well represented in the collection, to which about twenty other well known artists have contributed.

The majority of the pictures which Mr. Fuller took out last year were purchased for private homes in New Zealand.

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LONDON LETTER

Sargent Exhibition at the Tate Gallery
British Museum to Show Old Bindings
The Haig and Hardy Statues
Lady Young's Portrait Bust Gift to Tate Gallery
Hull's Gift to Sir Joseph
The Coming Exhibition of Italian Art

By LOUISE GORDON-STABLES

Gradually the galleries are showing signs of renewed life, but it is mostly the smaller and less important that have already started their autumn shows. It still remains for the leading firms to organize their exhibitions for the coming season. But if the dealers are still quiescent, the museums have been showing considerable activity and have some especially interesting shows on view or in preparation. John Singer Sargent's sisters have co-operated with the Tate Gallery in arranging there a special exhibition of his studies, which though hardly on the same scale as the memorial exhibition at Burlington House, is yet fully justified by its general breadth of selection.

Another official exhibition likely to be of great interest is that of old book bindings at the British Museum, to open when the present exhibition of printing comes to an end. The Museum possesses one of the finest collections of rare bindings in the world, but it is not alone on this account that the show will be noteworthy. It will include in its scope data upon the preservation of old bindings, a problem of great difficulty since leather, when of any consider-

able age resents both by discoloration and by crumbling any attempts but the most skillful to arrest its decay. The result of investigations made in this direction by authorities is a recipe which serves to bind the particles of leather together and which, by the evaporation of certain of its ingredients, leaves a surface capable of being gently polished.

It has been suggested that the Fine Arts Commission be made the referee in the question of Hardiman's statue to Lord Haig. However, the original assessors, appointed to consider the designs, included such prominent individuals in the art world as the Director of the National Gallery and nominees of the Royal Academy, the Institute of British Architects and the Royal Society of Sculptors, so that it is difficult to see exactly what would be gained by bringing in other officials whose opinion can scarcely carry more weight.

Eric Kennington has been courageous enough to accept the commission for the Hardy statue. This also is bound to be a difficult piece of work to carry out in such a manner as will please the various groups of admirers of the great Wessex novelist. In spite of many failures we still appear to consider a statue the only way of doing honor to our great men and women.

Lady Hilton Young has executed a bust of the late Earl of Oxford and Asquith, of which there has not yet been any adverse criticism, so far as I know, from either artists or the public. Sir Joseph Duveen has performed one more of his many acts of public service in presenting it to the Tate Gallery, where it now stands as the only piece of sculpture by a woman there on view. This is all the more remarkable since of late the number of capable women sculptors represented at various galleries in town has been especially large.

It was an appropriate gesture on the part of the City Council of Hull, when conferring on Sir Joseph the freedom of their town, to have the silver casket containing the certificate scroll decorated with panels containing enameled which represent respectively the Tate Gallery and the Hull Guildhall.

It is said that very special attention is being paid the question of how the change in climatic conditions will affect the masterpieces that Italy will loan for the great Italian art exhibition to open at Burlington House next year. As Italy, in spite of its hot summers and autumns, can be just as cold and damp in winter and spring as England, it is difficult to see how much damage could be done by change of climate. The long journey might, of course, affect panels in which the pigment is already in a delicate state, but methods of packing and handling have now reached such perfection as greatly to minimize these risks. It is the intention of the organizers to include one room devoted to modern masters, after the precedent of last season's Dutch exhibition.

So generously are offers coming in that the committee will be in the fortunate position of being able to accept none but the superlatively fine. It is said that only three British owners of important Italian pictures have made any objections to lending them, and even in these cases special circumstances were responsible for the refusal. The committee has accepted offers from private collections rather than from public collections proffering similar works in order that the public may enjoy the privilege of studying pictures not ordinarily accessible to it. Roughly, the ground covered will begin with Giotto and end with the late Venetian School. Cassoni, the painted dowry chests of Italian brides, are to form an important feature of the exhibition. English collections happen to be particularly rich in them.

"YPRES MADONNA" IS IDENTIFIED

LONDON.—The majority of competent critics had long agreed that the famous "Madonna of Ypres," with a kneeling donor, was an original work by Jan Van Eyck and that it could be identified with the Maelbeka altarpiece. writes the art critic of the London *Daily Mail*. But the extensive repainting, particularly over the face of the donor, which seemed to belong to the Richelleu period, left a certain amount of doubt.

This picture, which is nearly 6 ft. high, has been in the possession of Mr. Helleputte, at Kessel-Lo, near Louvain. It has recently been acquired by the German art dealer, Mr. Rochlitz, who had the courage to have all the repaintings removed by a competent restorer, with the result that the picture now stands revealed as one of the supreme masterpieces of Van Eyck's latest period. It was painted in the year of his death and left unfinished.

The "Richelleu" head has disappeared, and in its place are the clearcut features of a clean-shaven ecclesiastic typical of the period. The folds and color of the Madonna's cloak now shine forth in all their clearness. Delicate details of line have become visible in Mary's neck and in the features of her lovely, serious head which alone are Jan Van Eyck's sign manual.

Thus the "Madonna of Ypres" is found to be the altarpiece painted by Van Eyck in 1440 to the order of Nicolas de Maelbeka, Provost of St. Martin's, Ypres. To the limited list of Van Eyck's authentic pictures must then be added this altarpiece which, in spite of its unfinished state, should be ranked among his most important productions.

AMERICANS BUY WILLIAM IV SILVER

LONDON.—A critic on the London *Daily Express* reports that many American visitors to London this summer have made heavy purchases of old English silver, of which £1,000,000 worth is said to enter the United States annually.

The latest craze is for plate made in the first year of the reign of King William IV, the purchaser stipulating however, that it shall not be delivered across the Atlantic until next year.

There are two reasons for this which commend themselves to the shrewd American business man.

First, William IV silver is considerably cheaper than old Georgian, and, second, by next year, plate made in 1830 will have ceased to be "modern," and will have become for the first time in its history "antique"—that is, one hundred years old, and therefore admitted into the United States free instead of having to pay 60 per cent. duty as at present.

TIBETAN ART SHOW AT CORONA MUNDI

As the opening exhibition in its new home in the Roerich Museum building, 310 Riverside Drive, which will formally open October 17th, Corona Mundi, International Art Center of the Roerich Museum is to present an exhibition of Tibetan art. Included in the exhibit will be seventy-six Tibetan banner paintings, bronze images of Bodhisattvas, Cakyamuni and other figures, carved wooden altars, ceremonial figures, numerous household utensils and objects of Tibetan art craft. The exhibition will continue for one month.

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MADRID LETTER

Old Cordoba Declared a "National Monument"

Roda Codex Secured for the Nation

Art Friends Open Barral Exhibition

Important Finds at "Torre del Moro"

Acquisitions of the Prado

By E. TEROL

The urbanistic fever that has lately seized all Spanish towns and cities, large and small, and which has resulted in whole blocks of old houses being pulled down in order to replace narrow crooked lanes by handsome and spacious thoroughfares flanked with tall palatial buildings has aroused grave apprehensions lest in the process of urban "modernization" irreparable loss may be caused by the destruction of irreplaceable ancient monuments. As a safeguard, buildings of primary artistic or historical interest are declared "National Monuments" thus making them for ever taboo to the activities of the builder or municipal innovator. In a few instances, the measure has been considerably extended, as in the case of Toledo, already reported in THE ART NEWS, the whole city being declared a "National Monument" thus securing for all ages a matchless shrine of art. Now comes the welcome decision, according to the *Official Gazette* that a similar step has been taken with regard to the old part of the city of Cordoba. The section that has been declared a "National Monument" includes the famous Mosque and all the principal monuments of Roman and Moorish art, as well as the Moorish town, unique in Europe. This portion of the city is forever exempt from any municipal "improvements" and under the direct guardianship of the Provincial Monuments Commission.

After protracted negotiations, which resulted in the original price of 100,000 pesetas being reduced to 70,000, there has been purchased for the nation the celebrated *Roda Codex*, a Visigothic MS of the Xth century, which had been lost for nearly three hundred years. This *Codex* is the most important MS that has come on the market for many years, and the news that it has been secured for the nation has been received with the greatest satisfaction. There are only three other *Codices* of the same period known to exist, the *Roda Codex* being superior to all others apart from its historical importance, in that its condition is superb, not one page missing, the lettering is magnificent, and all the wonderful illuminations are in perfect preservation, the original colors remaining unfaded as the day they were painted. Its importance as a document may be gauged from the fact that the Royal Academy of History, upon being officially requested to report upon the said *Codex*, replied that "for historical studies it has as much transcendence as the *Poema del Cid* may have had for literature." The previous volume has already been placed in the National Library.

The Society of Art Friends has inaugurated the season with an important exhibition: that of the works of Emiliano Barral, the successful sculptor, who had never before held a one-man exhibition. The works shown total twenty-six, and the materials used are in great variety, including wood, stone, alabaster, bronze, porphyry, marble, all of which seem easily pliable under the chisel of the artist. The portraits, while reflecting a feeling of pure classicism, are rendered powerful by their vigorous realism, notably the bust for the memorial to Pablo Iglesias, the pioneer Labor leader. There is a bust entitled "Zoe," in Leon marble, which exhibits great dignity and grandeur. A direct carving "Humorous Nude for a Garden" shows the excellence that can be achieved when the great artist and the consummate craftsman unite to make the perfect sculptor. The sketch entitled "Motherhood" is a beautiful terra cotta, vibrating with vigorous young life "A Penguin" in stone, and "A Flamingo" in wood, are remarkable examples of technical dexterity. Altogether, Barral's exhibition offers unusual interest, and the advance it represents cannot fail to be of distinct advantage to modern sculpture.

In the village of Candean, near Vigo, important archaeological discoveries have been made in the site known as "Torre del Moro" (The Moor's Tower). Excavations have revealed the remains of a Pelasgian fortress, the construction of which bears a striking analogy to the Taragona walls. Among the ruins of the fortress have been found pieces of Roman majolica, marble columns, and architectural fragments, such as capitals, pilasters, friezes with figures and carved ornaments in marble, also two bronze hand-mills and a few coins.

The Prado reports the following acquisitions: A canvas by Juan de Sevilla, Spanish school, early XVIIth century, representing "Dives and Lazarus;" Jan van Kessel, Dutch XVIIth century, canvas, fully signed and dated, representing a family group in a garden (the picture is notable because it includes Jan van Kessel's self portrait, and a caricature of King Charles II of Spain); "The Master of the Virgo Inter Virgines," Flemish school, XVth century, subject, the Pietà, on panel; unknown master of the XVth century, Flemish school, subject, the Pietà, also on panel. These acquisitions have been made with funds supplied by the National Art Treasurers Committee.

COLOR PRINTS IN WASHINGTON SHOW

WASHINGTON—An unusual exhibition of color prints by the English artist, Elizabeth Keith, which opened in the Division of Graphic Arts, Smithsonian Building, Washington, D. C., on October 7th, will continue until November 3rd, 1929. These prints are unusual because the subject matter is entirely oriental and because they mark a revival of the old craft of the Japanese color print.

Miss Keith, who is of Scotch birth, was trained in the London art schools. She went out to the East in 1915 to study and paint oriental life and landscape. Traveling in far away places and remote villages, she studied both the customs of the people and their art expression as seen in the beautiful block prints. Then Miss Keith employed Japanese craftsmen to reproduce her watercolor drawings in wood block prints, thus achieving an expression harmonious with the traditional art of the East. These prints tell a faithful story of places visited all the way from north Japan to the southern islands of the Philippines in Moroland.

Because of her sympathetic humanity, this wandering artist was received everywhere with generous hospitality and permitted to paint little visited places and people; lama priests, cloistered scholars, temple kitchens.

Miss Keith's work has been much praised wherever it has been shown, both for its technique and its charm. Mr. Campbell Dodgson, Keeper of Prints at the British Museum, has pronounced this the most significant revival of the block print since the XVIIIth century.

The artist's book *Eastern Windows* is a vivid record of her wanderings and furnishes an interesting guide to the pictures. It is composed of a collection of letters which set forth her adventures and impressions in a style charming for its informality and directness. And the book *Grin and Bear* It is a collection of cartoons of prominent people in Tokio made during the War for the benefit of the Red Cross.



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RARITIES IN LEWES HOUSE SALE

LONDON.—The collection of the late E. P. Warren of Lewes House, Lewes, England, will be sold at auction on October 22, 23 and 24, on the premises. Included in the sale are rare examples of XVth, XVIth, XVIIth and XVIIIth century furniture, including Queen Anne, Chippendale, Sheraton, William and Mary, Tudor and Jacobean pieces. There is a choice selection of silver, featuring a rare Charles II porringer, a fine William and Mary beaker, a Queen Anne plain bellied chocolate pot and a series of unusual early spoons. The old English porcelain numbers single pieces and services in Royal Davenport, old Minton, Crown Derby, "Chinese" Lowestoft, old Worcester, Nankin ware, etc. The textiles include specimens of Rhodian, Greek and Sicilian embroidery; Italian brocades, damasks and needlework pieces and French brocades and coverlets. A feature of the sale are two Rodin sculptures, his famous marble group "Le Baiser" and the well known portrait bust of Henri de Rochefort. The sale includes a few early paintings of whose quality it is impossible to judge, since the catalogue is not illustrated. There are a pair of panels, representing St. Barbara and St. Catherine by Crivelli, an "Adam and Eve" by Cranach and "The Melancholy of Michael Angelo" by "Velvet" Breughel. Two ivory items are catalogued as of great rarity—a Byzantine plaque carved with figures of the twelve

GALLERY NOTES

Eleanor Lambert has removed her bureau of art publicity from the former Anderson Galleries to the building of the American Art Association, Anderson Galleries, Inc., at 30 East 57th Street.

Helen Hackett, whose galleries now occupy the fifth floor of 9 East 57th Street, will open the season on October 21st with a one-man exhibition of paintings by A. E. George Russell.

Mr. Goldschmidt of the Goldschmidt Galleries, 730 Fifth Avenue, New York, is sailing from Germany on the Bremen on October 17th and will arrive in this city on the 22nd. He brings with him an important collection of paintings which he has acquired during his summer abroad.

apostles and a Gothic group of the Madonna and Infant Christ. The catalogue claims that this is one of the finest examples that has been in the market for many years.

Items of particular interest among the furniture are a Tudor oak bedstead of unusual character, a Jacobean oak bedstead with finely carved arched panels and a superb Elizabethan draw-end table which is described in the catalogue as the finest example of its period that has come into the market for many years. There is also a collection of old oak church benches of the early XVth century.

ANTIQUES IN PHILADELPHIA SALE

PHILADELPHIA.—A collection of fine early American antiques was sold at the galleries of Samuel T. Freeman & Company on Monday and Tuesday, September 30th and October 1st. Included was the property of the late Helena Hubbell and Ethan Allen Weaver and pieces from the collection of Mr. Frank A. Suplee of Wyncote, Pennsylvania. Important items and their purchasers follow:

- 55—Mahogany Hepplewhite side-board; Mr. G. Ott. \$400
- 60—Curly maple Sheraton sideboard; Philadelphia Antique Co. 400
- 95—Walnut Queen Anne side chair; Thomas Curran 270
- 265—Set mahogany Chippendale side chairs; five pieces; J. Seph Kindig, Jr. 1,000
- 265a—Walnut Chippendale s.d.e chair; P. G. Platt 225
- 267—Large Oriental Lowestoft punch bowl; Thomas Curran 226
- 319—Walnut Chippendale side chair; Thomas Curran 625
- 320—Queen Anne tall mirror; Thomas Curran 2,000
- 321—Set walnut Queen Anne side chairs. Six pieces; Thomas Curran 2,700
- 323—Mahogany Chippendale Philadelphia lowboy; Thomas Curran 6,250
- 323a—Queen Anne side chair; Thomas Curran 1,700
- 324—Pair walnut Queen Anne side chairs; Thomas Curran 1,400
- 325—Mahogany Chippendale four post bed; J. J. Sullivan 330
- 326—Mahogany Chippendale chest-on-chest; Childsey 210
- 331—Mahogany Hepplewhite sideboard; Thomas Curran 575
- 332—Walnut Queen Anne William Savery arm chair; Maxwell 1,200

FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

October 15—Porcelains, Japanese color prints, etc., from the collection of L. M. of Antwerp.

P. Groupe

October 21—Modern Graphic Art.

Hollstein & Puppel

October 31—November 2—Old Master Drawings, Prints and Engravings from a West German Castle.

Cassirer-Helbing

November 5—The collection of the late Wilhelm Bode.

MUNICH

Prof. Dr. Rheinstrom

October 17—Sale of the Villa Franz von Stuck.

Hugo Helbing

October 29—30—Art and furnishings, from the collection of F. A. von Kaulbach.

DRESDEN

Emil Richter

November 11—12—Paintings and Antiquities.

FRANKFORT a. m.

Joseph Baer & Co.

November 21—The H. Stiebel collection of autographs.
November 22—23—The H. Stiebel collection of Paintings, Watercolors, etc.

LEIPZIG

C. G. Boerner

November 5—7—Fine old engravings of the XVth-XVIIIth century; the Dr. Curt Otto collection of drawings by old masters.

VIENNA

Wawra-Gluckselig

October 22—24—The collection of the late Emil Weinberger.

AMSTERDAM

F. Muller & Co.

November 19—22—Important paintings, miniatures, manuscripts, furniture, and drawings from various collections.

LONDON

Rowland Corringe

October 22—Antique furniture, textiles, paintings, etc., from Lewes House, Lewes, Sussex.

Puttick & Simpson

October 17—Old English Silver, Sheffield plate, etc., from the Newby and Langland collections.

October 18—Old English furniture and porcelain, objects of art, Eastern rugs, etc.

October 24—Baxter and Le Blond color prints, the property of the late J. W. Newley.

October 25—Old English furniture, old Chinese porcelain, glass, Eastern carpets and rugs, etc.

October 30—Pictures by Old Masters, Drawings, etc., the property of J. C. Backhouse.

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PORTRAIT OF THE GRAND DUCHESS HELENA PAWLOWNA
By S. S. TCHOUKIN
Recently sold by Arthur Newton to Mrs. E. J. Ludvig.

NEW YORKER BUYS RUSSIAN PORTRAIT

A portrait of Her Imperial Highness, the Grand Duchess Helena Pawlowna (born 1784—died 1803) has just been purchased from Arthur U. Newton of London and New York by Mrs. Elek John Ludvig of the Ritz Tower. The Grand Duchess was the daughter of Paul I, emperor of Russia and sister of Nicholas I who was the great grandfather of the late Czar. She married Frederick Louis, Prince of Mecklenburg-Strelitz.

The picture is by S. S. Tchoukin,

(born 1754—died 1828) who was among the most prominent XVIIIth century Russian artists. He painted many members of the Imperial family and his work is recorded as being represented in several Russian museums. In style and treatment he is closely related to the French portrait painters of the same period. The picture comes from the collection of H. H. Princess Paley, widow of the Grand Duke Paul of Russia, uncle of the late Czar and was in the Paley Palace, Tsarkoye Selo.

The Grand Duchess is represented in a blue dress with white lace frills, wearing an order. The painting is on canvas, oval, 22x18 in. and is signed by the artist in Russian characters.

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HURSTMONCEUX TO BE SOLD

LONDON.—It is not often that a castle of the historic importance of Hurstmonceux comes upon the market. With records that date back beyond the *Domesday Book*, the estate of Hurstmonceux represents the first experiment in brick made on a building of size in the South of England. But the original structure, built in 1450, suffered considerable damage during the XVIIIth century and was later converted from a fortified castle into a palatial manorhouse. In comparatively recent times it was capably restored under the late Lieutenant-Colonel Claude Lowther, who, while preserving its interesting character, caused it to be brought up to date as a comfortable living house. The Gothic woodwork and wrought iron gates which are incorporated into various apartments, are as fine as the paneled doors.

Messrs. George Trollope and Sons of 25 Mount Street, West, will dispose of this unique property on October 16th.

The valuable contents of the castle including old English furniture of the

ARTS FEDERATION TO CONVENE

SANTA FE.—The American Federation of Arts will hold its third regional western convention at Santa Fe, New Mexico, October 28th, 29th and 30th. Several noted speakers have been engaged to address the convention which will stress the importance of Santa Fe and Taos as Western art centers, and in addition discuss the various types of art that enter into community development.

Of course, the Santa Fe Museum in itself will be of interest as a source of information. A large number of excursions and similar affairs have been planned to round out the convention.

Tudor and Jacobean periods, old Italian and French furniture, Brussels and Flemish tapestries, old Italian velvet and damask wall hangings, Persian and other Eastern rugs, old English glass and household effects, will be offered at auction on November 5th and the following day by Messrs. Christie, Manson and Woods.—L. G. S.

PICTURES IN HURCOMB SALE

LONDON.—The chief items in Hurcomb's sale of pictures and drawings, from various sources, at Calder House, Piccadilly, W.1., on September 24th were: H. Rigaud, a portrait of John Law in brown coat, 48½ in. by 38 in., which sold for £300 (Armstrong); R. Wilson, a mountain and river scene with buildings—£270 (Tooth); and a set of three Birket Foster drawings, views of Lago Maggiore—£80 (Vicars.)

LEPKE TO SELL OLD MASTERS

BERLIN.—The auction calendar of R. Lepke of Berlin announces the dispersal of a Viennese private collection of paintings by old masters for the middle of November. At the end of November a group of paintings by German artists of the XIXth century will be sold. These works come from foreign museums.



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DETROIT

For several years Munnings has been represented in the Carnegie International which is held each year at Pittsburgh. Aside from these exhibitions, however, his work is seldom seen in American galleries.

Detroit is fortunate, however, in having two canvases by Munnings in the present collection of paintings from the Cooling Galleries, London, which is being shown at the Hudson Galleries.

Aside from the two canvases by Munnings, the Cooling group is notable for several examples by painters in the modern London group. Along with the work of Roger Fry, one finds here canvases by Vanessa Bell, Duncan Grant, Keith Baynes and others.

In the older, more conservative group are canvases by the Dutch Bernard de Hoog, the English Jose Weiss, George Clausen, Alfred Parsons, Stanhope Forbes, the Dutch Vreedenburgh Kees Berlow, and others.

The paintings are for the most part of a popular nature, landscapes and genre subjects prevailing. While some of the canvases are by the lesser known painters of Europe, they are almost without exception executed by able craftsmen, who are fairly literal in their approach to their work, but who are generally pleasing in their choice of subject and method.

The Scarabs step forth for the first effort of the season with most of the old standbys on hand and some new names which indicate a healthy state of club growth.

Among the outstanding entries in the show must be mentioned the painting by Mathias Alten, of Grand Rapids, which shows a sailboat being hauled ashore by a team of oxen. Bronislav Maklowski also enters an impressive canvas which he calls the Rotunda, a classical building approached by a long flight of steps, making a decorative panel.

Doubtless because the canvases on view are offered for purchase by the club only a few portraits have been included in this exhibition. Among those entered are a pleasing pastel study of a young man by Dr. W. O. Stevens, and a delicately handled portrait of a young woman by E. Lester Johnson. Leon Maklowski also shows a rather imposing study of a young woman in red. Low tide, showing sail boats silhouetted against an evening sky, is entered by Charles Walsten-sparger.

Sherwood Blackburn scores a real hit with his landscape carefully organized in the spirit of Cezanne, giving a sense of distance and volume, while Roy Gamble is seen in his happiest mood in a street scene in Paris and mellow light and delightful color. Cliff Summerville gets a sense of distance into the background of his landscape and Frank Packman gives an interesting pattern of buildings against the green of the countryside.

George Styles maintains the pace set in the last Michigan artists' show with a marine, which warns us to look out for his future achievements in this field, and John Morse contributes an expanse of rock and sea with a good deal of boldness of spirit.

The show is augmented this year by a number of contributions entered for exhibition, but not in competition for the prize. Among these are one of Harry Smith's fantasies in water color, delicate and wholly delightful, and several interesting experiments in figure composition and color by Yaeger.

The exhibition as a whole maintains a fairly high standard of satisfactory performance, but lacks many entries of really outstanding merit.

Scarabs will let no grass grow under the feet of their artist members this year, if plans mapped out for the coming season are carried out according to schedule.

Evidently not satisfied with a leisurely program of exhibitions as in other years, they have outlined a plan of monthly shows from October to June, inclusive.

This ambitious program opens with the Walter Piper Prize Exhibition, now in progress. This show is to continue throughout the month of October. At its close eight other exhibitions are announced for the coming months, each to be under the general direction of an artist member.

November is to bring the welcome innovation of a water color exhibition, to be organized by Sid Walton, one of the most successful workers in this medium in the club. The show

carries with it a prize of \$100, offered by James Swan, one of the founder members of the club and himself an enthusiastic devotee of this medium.

The Thumb-Box Show, usually held in December, does not appear on the club program for that month, the inference being that it may be held at the Hudson Galleries, as last year. Instead, the program calls for a portrait show, another new venture for the club, which is to be organized by Roy Gamble, one of Detroit's foremost portrait painters.

The advertising men, under the leadership of Al Apel, will be seen in their own show for the first time, during January; while in February the Decorative Arts Show, which made such an auspicious beginning last year, will be held again this year under the direction of Max Colter.

George Styles and Frank Packman, who go in for theories about light and color, will offer another innovation in March in the form of a research show; and in April the annual Black and White Show, with a \$200 top prize, will be directed by Charles Barker.

Beaver Edwards seems to believe that there are enough sculptors in Detroit to warrant a sculpture exhibit for May; and in June, possibly as a prelude to the approaching vacation season, with its thoughts of the seashore, John Morse will organize a marine show, a venture which the club has undertaken with success in past years.

This is the most ambitious program to be undertaken by the club within many years. But since it calls for so thorough a distribution of interest and division of labor, it should meet with the most satisfactory response.

The Ainslie Galleries have placed on view this week an interesting group of modern paintings. First in importance, perhaps, is the group by Jerome Blum, a modern who challenges the interest, but seldom attempts the obscure.

Mr. Blum uses color with a great deal of dash, and his design is always sure and bold. But with all this he manages to escape harshness and remains wholly liveable. While essentially modern in feeling and treatment, his study of Chartres Cathedral from the Bridge suggests an over-mantle decoration for a fairly conservative room. Poma, on the other hand, is rather more daring in color and design.

Another contemporary artist represented in the galleries of Louis Kronberg, whose studies of The Ballet are frankly suggestive of his master Degas, but none the less impressive for all that.

Taking a chance with a new artist is always a more or less exciting adventure, a fact which adds some extra interest to two exceedingly well painted still life studies by Miss Mildred Harris, of New York City. It seems that Miss Harris is a young lady in her very early twenties who has just held her first exhibition in New York. In spite of her youth, New York looked with marked approval upon her efforts. For one thing, she indulges in none of the smart-aleck tricks of youth. In other words she is not ashamed to paint with exquisite care and finish, though she is never tiresome or merely fussy. Her still-life groups are coherent in composition and lovely in color. A little more restraint might be welcomed in the choice of her objects, since the canvas seems a little crowded by the multiplicity of articles she chooses to assemble. But this cannot detract from the great skill with which she tells her story.

Norman Chase is represented by two imaginative paintings of trees, which are grotesque in form and handled in a wholly individual technique, while H. T. Leggett, the director of the gallery, is represented by an ably executed character study of an old Negro servitor. Supplementing the paintings is the special exhibition of twenty-one etchings by Zorn which is still on view.

The opening exhibit in the Mezzanine Gallery of the Detroit Civic Theater this season has been arranged by Alleene Lowery, of the Crafts Guild at 111 East Kirby Avenue. Miss Lowery shows a collection of her own work in lead, beaten and shaped into panel, fountain, lantern and bowl forms. There are also smaller pieces in brass and copper, a jewel case of silver rings and book-ends of dogs. These articles were made by Miss Lowery in the studios of the Crafts Guild, where classes in metal work, jewelry, leather tool

ing, etching, sculpture are held every day.

Detroit women painters will have an opportunity to compare their work with that of their sister-artists in the rest of this country and Canada when the Women's Exposition opens at Convention Hall next week. Pictures are coming in from all over the country, says Mrs. Harry Woodhouse, chairman of the exhibition committee.

"This is the first time," says Mrs. Woodhouse, "that we have been able to compare our work with that of the Canadian women painters, and we are gratified at the response from the women over the border. Pictures are being entered from Halifax, British Columbia, Toronto and many other Canadian parts as well as from almost every state in the Union from Massachusetts to New Mexico."

The pictures will be judged by a jury composed of Clyde H. Burroughs, Mathias Alten of Grand Rapids and Francis Paulus of Detroit, who will also award the prizes which have been offered for the show. Senator Couzens offers the first prize of \$300, a second prize of \$200, called the Federation prize, has been raised by joint subscription from Federation members and art lovers in Detroit, and a third prize is offered by Fred Wardell. A special watercolor prize of \$50 is also offered by the Statler Hotel.

The exhibition will be one of major importance as several hundred entries have already been received. Space has been provided for more than two hundred canvases.

COLUMBUS

The announcement of the magnificent gift by Ralph H. Beaton of \$60,000 to the Columbus Gallery of Fine Arts for the complete cost of the erection of the much desired quaint but modernly equipped art school building was received in Columbus art circles with much gratification. Mr. Beaton's keen interest in the advancement of art training in Ohio was manifested by this donation. He has set an excellent example which other patrons of art will no doubt follow during the next eighteen months as the new art gallery nears completion.

The Dayton Art school moved into its elegant new home recently. The Dayton Art Institute will complete their unusual million dollar museum in the early part of 1930. The new director, Siegfried R. Weng, has planned a new course of study very general in subject matter for the first year students. The school is affiliated with Wittenberg College and grants a degree in art.

The outstanding exhibit of art in Columbus during October will be the charming assembly of furniture used in the early days in Ohio at the Columbus public library. Many show cases have been taken to the second floor gallery through the courtesy of Edward D. Jones and the Z. L. White Company to show pottery, china, lace, books, maps, silverware, all of this period.

DENVER

About sixty fine specimens of the Japanese wood print are now on view at the Denver Museum. The collection ranges in date from about 1700 to 1860. Local collectors contributing to this exhibit are: Walter Mead, Charles MacAllister Wilcox, Dr. Alfred Mann, Joseph Howard, Dr. K. K. Miyamoto, Mrs. William B. Lawson, C. W. Love, Dr. Douglas Collier, Mrs. E. F. Dunlevy, Dr. William H. Smiley, W. A. Marean, all of Denver, and J. B. Morgan of Grand Junction.

The popular colored wood block prints of Oriental subjects by Bertha Lum are now on view at the Kendrick Bellamy Gallery. The exhibit also contains some scenes of Peking by Mrs. Lum's daughter, Katherine Lum Jewett.

At the Artists Guild, 1421 Court Place, the work of Rosa Bear of Denver was on exhibition until October 1st. In this show the artist specializes in small black and white sketches in various media. In charcoal, ink and pencil she has drawn a number of massive, statuesque nudes, in which she displays considerable skill and knowledge of the principles of line drawing. She shows a gift for character portrayal in several portrait drawings.

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State of New York, County of New York. Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication, for the dates shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor and business manager are: Publisher, AMERICAN ART NEWS CO., Inc., 20 East 57th Street, N. Y. C.; Editor, Deoch Fulton, 20 East 57th Street; Managing Editor, none; Business Manager, Samuel W. Frankel, 20 East 57th Street, N. Y. C.

2. That the owners are: American Art News Co., Inc., 20 East 57th Street, N. Y. C., Samuel W. Frankel, 20 East 57th Street, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the lists of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

SAMUEL W. FRANKEL,

Business Manager.

Sworn to and subscribed before me this 3rd day of October, 1929.

ANITA F. CALHOUN,

Notary Public,

Westchester County.

My commission expires March 30, 1930.

(SEAL) Notary Public ctf. filed in N. Y. C.

BOSTON

A memorial exhibition of the works of the late Edmund H. Garrett was opened at the Boston Arts Club on October 1st. The showing reveals the wide range of his artistic aims, interests and accomplishments, including oil painting, work in watercolor, etching, illustration, wood carving and applied design.

Until October 26th, the West End Art Gallery will feature a group of paintings by Harold Rotenburg. The exhibition is comprised of thirteen oils, half as many watercolors and several drawings.

A polychrome and wood bust of St. Barbara of the Gothic period has recently been presented to the Boston Museum of Fine Arts by Templeman Coolidge. Little is known of this carving save that it was one of the many sculptures of painted wood which adorned Christian churches of mediæval Europe.

Small etchings by Margaret H. Wright of historical and other subjects suitable for Christmas cards, were shown at the Society of Arts and Crafts, Park street, September 26th to October 3rd. Mrs. Wright is nationally known through her etched bookplates and other reproduced work of a direct and definitive quality.

Other exhibits at the Society of Arts and Crafts are: Bronzes by C. W. Clewell, October 2nd to 9th, enamels by Ernestine Mills, October 10th to 16th. An exhibition has been planned of carvings by Gregory Wiggins. This will include depictions of historical events in the Cabot family, lent by Mr. and Mrs. Samuel Cabot; "Samuel Pepys," and "Usher Coolidge with his First Raccoon," lent by John Templeman Coolidge; a figure of A. Wadsworth Longfellow and other objects from the Marine Museum, Salem; a chess set lent by Henry Lyman, and pieces owned by the carver himself.

The Fogg Museum now offers the outcome of several Harvard explorations in China. Three galleries are enriched by mural paintings and sculpture. The VIIIth century wall paintings are from Turfan, Central Asia.

Scythian metal work is here. A case of unbaked clay sculpture is from Kara Khote, starting point of the first expedition sent out by Harvard.

The American room at the Fogg Museum shows additions to the Colonial art objects. Silver owned by the college and other examples loaned by Mr. and Mrs. Richard Walden Hale are to be seen, also a panel worked in petit point by Sarah Warren in 1748, and a portrait by Douglass Hamilton, an Irish artist, who lived in the early XVIIIth century.

In Cambridge, the art gallery of the Harvard law school, recently placed in the new building, has a good group of American jurists. Work by some of our immortal American artists, Copley, Smibert, Trumbull, Badger, etc., has recorded the characteristic features of these great law-givers. In the long hallway are row upon row of the school lithographs, etchings and prints, some of which with humorous intent caricature the lawyers of former days.

At the Concord Art Center, Concord, Massachusetts, the interest in the "modernists" picture show continues unabated. The works, with but few exceptions, are loaned by Charles Hovey Pepper, chairman of the art association.

Among several painters of today who are modern without being grotesque is George Luks. His portrait of a husky boy, smoking, is called by the capital title, "Butts."

WICHITA, KAN.

The first exhibit of the fall season scheduled by the Wichita Art Association is a collection of American water colors by twelve leading artists. It will be opened in the City Library October 15th. From that date until May, a major attraction will be held each month, and occasionally two.

CLEVELAND

Lectures, classes, music make up the winter activities of the Cleveland Museum of Art. The lectures given on Friday evenings include a group on "Remote Arts"—the arts of Yucatan and Central America, African Art, the Art of South Russia and China.

In the second group of Friday night lectures the Museum collections are to be discussed by well known authorities, while a third group, "Lectures on Arts Old and New," offers such subjects as "Some Colonial Furnishings," "Historic Printing Offices," "Phases of Modern Art." In addition to these come the Holden lectures on Outdoor Art, welcome to every owner of a lawn or garden.

Various courses are also given at the Museum, some specially designed for students and teachers, some for the eager and inquiring layman or the amateur with a hobby.

The children's work forms a large part of the program. There are classes for Members' children in appreciation through drawing and modeling. Classes for children with special ability give a more intensive instruction in drawing and frequently lead to a scholarship at the Cleveland School of Art. A Museum hour for children is held every Sunday afternoon; this provides stories, travel talks, and informal discussion of Museum objects attractive to children. Entertainments for young people are given every Saturday afternoon—music, shadow figures, puppets, marionettes, plays given by children, all have their places here.

Among the exhibitions of the new art season, which promises to be of great interest, is a showing of water-colors by Cleveland artists, which opened recently at Lindner's Little Gallery. Each of the following artists are presented by one work; Henry G. Keller, Frank Wilcox, Paul Travis, Rolf Stoll, Carl Broemel, Clara Defke, Elsa Vick Shaw, William Grauer, Antimo Beneduce, Carl Gaertner, Glen Shaw, Paul Shively, Lorin Black and others.

The Sterling & Welch Art Galleries recently showed paintings by H. H. Parker. They are: "The Ouse, Houghton," "Chertsey on Thames," "Worthing, Sussex," "Forton, Nr. Longparish and Hants."

The print room of Korner and Wood's gallery announce that an exhibition of recent lithographs by the Japanese modernist, Foujita, who lives in Paris, will be on view for a short period. At the same time there will also be a showing of etchings by Thomas Handforth, a young American artist who is rapidly gaining renown.

INDIANAPOLIS

"Facades," by Roy Brown, the most recent acquisition to the collection of oil paintings bought by the Friends of American Art for the Art Association of Indianapolis, is on display in the upper south gallery at the John Herron Art Institute together with ten other important oil paintings in the collection.

The paintings have been arranged along the south wall of the gallery by W. D. Peat, museum director, as a separate exhibit. The north wall of the gallery is given over to the James E. Roberts collection of twelve oil paintings, which includes canvases by Derain, Inness, Frieseke, LeBasque, MacLane, Cassatt and Monticelli.

The Roy Brown painting is a work that interests the layman as well as the connoisseur. The artist has taken one of those large apartment buildings in New York city, which one may see if he travels far enough northward along Riverside drive, and used it as his subject.

Besides his paintings, the collection of the Friends of American Art contains, as exhibited now at the Institute, ten other works. The artists represented are William Forsyth, Felicie Waldo Howell, John C. Johansen, Charles W. Hawthorne, Abbot H. Thayer, Wayman Adams, Dines Carlsen, Paul Dougherty, Henry Golden Dearth and Gertrude Fiske.

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MINNEAPOLIS

Returning a few months ago to live in Minneapolis after three years' absence, Mrs. Agnes Harrison Lincoln captured the \$200 prize in oils at the fifteenth annual exhibition of the work of Twin City artists, which opened October 5th at the Minneapolis Institute of Arts. Mrs. Lincoln's prize winning entry is a portrait study of a young girl entitled "Windflower."

A total of \$1,000 in prizes was distributed by a jury consisting of John W. Norton, Chicago mural painter, Alfred C. Pelikan, director of the Milwaukee Art Institute and Glen Mitchell, New York artist, who has recently taken charge of the department of painting at the Minneapolis School of Art.

Modernism predominates among the entries accepted for display, although many schools are represented.

Directors of all three art schools in Minneapolis are among those who received mention in the oil group. Edmund M. Kopletz, director of the Minneapolis School of Art and former instructor at the school of the Chicago Art Institute, placed second with "Little Switzerland," while Leo A. Henkora, director of the Henkora School of Art and Edmund A. Kinsinger, who heads the Minneapolis Art League, both received honorable mention.

First prize in sculpture went to S. Chatwood Burton, of the architectural department of the University of Minnesota for "Twilight," a female head, and the chief print award was given to Marham E. Wright for an ironically tipsy street scene in woodblock entitled "Dawn." The first watercolor prize was won by R. C. Brown for "White Hoss" and J. M. Sheridan received first in drawing for a group of three sketches of St. Ignace, France.

Last summer the Friends of the Minneapolis Institute of Arts and the Lake Minnetonka Garden Club de-

cided to collaborate in sponsoring an exhibition of flower paintings by Woodstock artists at the Minneapolis Museum. The Catskill Mountain painters took up the idea with enthusiasm, and many of their best modern artists, including Eugene Speicher, John Carroll, Charles Rosen, Konrad Cramer and Alexander Brook contributed flower studies.

Among the contributing artists was Harry Gottlieb, one time newsboy on the streets of Minneapolis, whose canvas, "Gladioli in a Blue Vase" was purchased at the close of the exhibition for a private collection of pictures by contemporary Americans which also contains works by Maurice Sterne and Eugene Speicher. Another purchase from this exhibition was "Field Flowers" by Charles Bateman.

An exhibition of miscellaneous prints, unless they be all the work of outstanding masters, is likely to be a nondescript affair.

But in the display of etchings of New York, now on view at the Mabel Ulrich Galleries, 1200 Nicollet Avenue, there is a special variety of pleasure to be obtained by examining the work of different men all inspired by the same subject. One begins to compare, to try to determine wherein one artist has excelled in catching the spirit of the theme.

Most of the work gathered by Mrs. Harriet Hanley, who is in charge of the gallery, is of the frankly descriptive kind. One might like to have seen one of Louis Lozowick's lithographs or perhaps the "Wall Street" of Arnold Ronnebeck, both of which give interpretative impressions of the towering structures of Manhattan. But most of these prints are interesting, because New York and its buildings are interesting in themselves.

Two woodcuts by A. Kravchenko, one especially entitled "Plaza Towers," are among the best prints in the exhibition. Anton Shutz is most liberally represented, but his work is more matter of fact. Joseph Pennell's three plates make them seem tame, because Pennell knew what to leave out. William Walcott is an unfamiliar name, but his delicate drypoint method is interesting. Nat Lowell, Paul Simonsen, M. Martin Lewis and Luigi Kasimir complete the list.

KANSAS CITY

R. A. Holland, director of the Kansas City Art Institute, said recently that prospects are encouraging in every way. The student enrollment will be as large as last year if not larger, and the list of exhibitions to come most enticing and varied.

October brings paintings by old masters; November, sculpture; December, graphic arts. Then there will be the showing of international water colors, a representative exhibit of French sculpture, the Mid-western show and other such events which make a well filled schedule for the year.

More, a worthy successor to Ernest Lawson has been chosen to take charge of the painting department for the season. The new man, L. R. Nye, is to do more for the life class, which for one reason or another was in bad way last year, as shown from the specimens that were viewed in

the school from time to time.

Another important innovation is to be the U. S. Epperson Memorial Hall. When completed, the building is to be of immeasurable benefit to the school.

Returning to the current show, it is called the National High School Art Exhibition and it is the most comprehensive of juvenile exhibits to be held here. It first was assembled and shown in the Carnegie Museum of Pittsburgh last spring and is at present on tour of leading American cities.

The exhibit includes paintings, drawings, posters, etchings, sculpture, jewelry, metalcraft work, decorative designing, batiks, prints, block prints and so on. Imagination and color are the outstanding features.

Coah Henry, vice president, reports that the Kansas City Society of Artists opened its season with an exhibition of water colors at Ellis, Kansas. The exhibit was requested by Mrs. George Philip of Hays, fine arts chairman of the sixth district of the Kansas Federation of clubs.

Twenty-seven water colors were entered representing ten members of the society, namely, Floy Campbell,

MEMPHIS

Three exhibitions are now current at the Brooks Memorial Art Gallery of Memphis, Tennessee. An exhibition of oil paintings by contemporary American artists is circled by the American Federation of Arts; flower paintings are by Carle J. Blenner, Maud Mason, Jane Peterson and Cullen Yates; and watercolors are by Margery Ryerson, Anne Goldthwaite and Loren Barton. These exhibitions will be on view until the end of October.

In the main exhibition room, the contemporaries working in oils array themselves impressively. Karl Anderson, Emil Carlsen, John Carlson, Albert Groll, Charles Hawthorne, Leonard Ochtman, E. W. Redfield, Chauncey Ryder, Birger Sandzen, George Pearce Ennis, Edward Volkert and Frederick Waugh.

Miss Henry, Laura Hoering, Ethel G. Holmes, Ilah Kibbey, Delle Miller, Mary C. Gaylord, Elizabeth Summers, Letha Churchill Walker and A. H. Clark.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of paintings and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings of Corfu, Dalmatia and Sarajevo by Byron B. Boyd, to October 18th. Etchings by Zorn, to October 31st.

American Art Galleries, Madison Avenue at 57th St.—Exhibition of watercolors by the Earl of Ypres, October 21st to November 2nd.

Arden Gallery, 460 Park Ave.—Summer exhibition of garden sculpture and garden furniture.

Art Alliance, 251 South 18th St.—Annual exhibition of prints, October 15th to November 6th. Silk wall hangings and batiks by William Alexander Macdonald, 3rd, October 15th to November 1st.

The Art Center, 65 East 56th St.—Exhibition of work by advanced students of the New York School of Fine and Applied Art in advertising and decorative illustration through October 19th. Paintings by Scandinavian-American artists to October 30th. Small sculpture for house and garden, wood engravings by selected artists, through October 19th. Work of members of the New York Society of Craftsmen and Mexican craft-work, semi-permanent.

Babcock Galleries, 5 East 57th St.—Watercolors by John Paul McHugh, to October 19th.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVth, XVIIth and XVIIIth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 27 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Old decorative and sporting paintings.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Corona Mundl, Roerich Museum, 310 Riverside Drive.—Exhibition of Tibetan art, October 17th to November 17th.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by modern artists, October 15th to November 15th.

De Hauke Galleries, 3 East 51st St.—Exhibition of modern French painting—30 years—30 paintings—30 artists, to October 19th.

Downtown Gallery, 113 West 13th St.—"Americans Abroad," an exhibition of paintings, watercolors, drawings and prints by eight American artists summing abroad, to October 29th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Watercolors by Maxwell Simpson, through October.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Malherbe, October 15th to November 9th.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargil Galleries, 27 East 57th St.—Paintings of the Kentucky Mountains by Edmund Ashe and watercolors by Louis J. Walter, to October 18th. Sculpture by Nishan Toor, October 15th through November 2nd.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Leon Hartl, to October 19th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Exhibition of the work of Ernest Peixotto and Carle J. Blenner, October 15th to 26th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of American lithographs in color, published by N. Currier and Currier & Ives.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 650 Lexington Ave.—Exhibition of nightscapes and astronomical paintings by D. Owen Stephens, to October 24th.

Kennedy Galleries, 785 Fifth Ave.—Etchings and dry points by Francis Dodd, during October. Portraits and prints of New York by E. Verpillieux, during October and November.

Keppel Galleries, 16 East 57th St.—Exhibition of etchings by contemporary artists, through October.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Opening exhibition of etchings, "Masters and Their Influence," through October 31st.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of oil portraits by James McBey, October 14th through 26th. Exhibition of etchings by Jean Louis Forain, October 12th to November 2nd.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of modern French paintings, watercolors and drawings, to October 28th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver by Arthur J. Stone and other American craftsmen.

Macbeth Gallery, 15 East 57th St.—Original portraits by Paul Swan in oil and pencil, to October 14th. A group of paintings selected from the Lyme, Connecticut, Summer Exhibition, October 15th to 28th.

Macy Galleries, Sixth Floor, East Building, 34th St. and Broadway.—Exhibition of Christmas cards designed by contemporary artists.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Japanese sword furniture, Chinese paintings, English embroideries, modern prints and selected masterpieces in prints, through October.

Milch Galleries, 108 West 57th St.—Exhibition of oils and watercolors by Wells M. Sawyer, October 21st to November 4th.

Montross Gallery, 26 East 56th St.—Special exhibition of paintings of the Southwest by Jack Van Ryder, Arizona's cowboy artist, October 14th to November 2nd.

Morton Galleries, 49 West 57th St.—Portraits by Avery, Carlson, Goldthwaite, Henri, Lahey, Shampianer, Ten Eyck and others, to October 28th.

Museum of French Art, 20-22 East 60th St.—Empire collection left to the Museum by the late Mrs. Leonard G. Quinlin.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 321 exhibition illustrating "The Making of an Etching," until November.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newark Museum, 49 Washington St., Newark.—Exhibition of Turkish, East Indian, Persian and Egyptian textiles, East Indian costumes, Persian and East Indian metal work, oriental rugs, a Bedouin tent, Sudanese baskets and weapons and a few Egyptian antiquities, purchased by the late director, John Cotton Dana, to October 27th.

Newhouse Galleries, 11 East 57th St.—American paintings.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

Rehn Galleries, 693 Fifth Ave.—Paintings and watercolors by Marion Monks Chase, to October 12th. Paintings and watercolors by Georgina Klitgaard, October 14th to 26th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings, watercolors and drawings by Picasso, Matisse, Derain, Modigliani, Segonzac, Braque, Foujita, Pascin, Utrillo, Vlaminck and Vergeser-rat, October 12th to 26th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Paintings of Children by old and modern masters (Greco to Matisse), October 14th to November 1st.

Valentine Gallery of Modern Art, 43 East 57th St.—Modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Collection of English period furniture recently completed by M. Vernay, including fine work by XVIIIth century craftsmen.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Air brush drawings by Frank Osborn, to October 12th. Exhibition of paintings by Kwei Teng, October 14th to 28th.

Wildenstein Galleries, 647 Fifth Ave.—Old paintings and works of art.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Anderson Galleries, Inc.
30 East 57th Street

October 15-19—Antique furniture, fabrics, rugs and objects of art, the property of the estate of the late McDougal Hawkes, sold by order of the executor, Mr. Ormond G. Smith and property of the estate of the late Agnes C. Rice sold by order of Charles M. Rice and Henry Rice, executors. Included are collections of Mrs. H. E. Verran and Miss Christina McGill, with additions.

October 16, 17—First editions of American and English authors from the library of Clyde C. Rickes of Indianapolis, Indiana, together with other similar consignments from various private libraries.

PLAZA ART ROOMS

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October 16-19—Collection of antique English furniture and silver sold by order of L. Rapstone of Hull, England, and others. Also a selected library of books.

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ATLANTIC CITY'S MODERN ART SHOW

Atlantic City.—The exhibit of contemporary American art shown in the new Municipal Gallery of Atlantic City during the summer and early fall closed last week. The exhibit was opened on June 18th. More than 25,000 visitors from all sections of the country saw it, and more than ten per cent of the exhibits were sold.

"The exhibition had the most gratifying response," says Louis Stern, president of the Atlantic City Art Association, which sponsored the show. "There was almost no adverse criticism. The Atlantic City public was well pleased, and the artists, collectors, and critics from out of town were enthusiastic. Such men as Max Weber, Charles Demuth, Glenn Coleman, Stefan Hirsch, Niles Spencer, and many others called it the most important show of contemporary American work they had seen, and they thought the Municipal Gallery the finest of its kind in the country. I am under the impression that our exhibit received more enthusiastic and intelligent comment than any modern show held in this country."

"The fact that we had so much work which showed advanced tendencies in painting and sculpture led us to believe that we would have a good deal of adverse criticism. The fact that we had so little is gratifying indeed."

"One of the reasons for the popularity of the show was the nature of its public, which was made up, on the one hand, of prominent artists, collectors and critics, and of a large group of people who were not gallery-goers."

an unspoiled public with no preconceived notions about art. This public approached the show without any art prejudices, and so its judgment was based on what it saw, and not on theories of what it ought to see. It is a significant fact that five important art associations and museums selected work from our show for their annual exhibitions this fall and winter.

"I believe the exhibit has made history. It gathered together for the first time a strong all-modern American group made up of important works by leading contemporary artists. It brought home to the American public the fact that there is an American art, that we have a strong contemporary movement in painting and sculpture. And it brought out also the fact that Atlantic City, with its national audience, is the ideal place for exhibits of this kind. The Atlantic City Art Association is so well pleased by the response of the public that it is planning to continue its work, and is arranging for a series of exhibitions along similar lines."

The pictures sold at the show include Robert Henri's "Mary with the Red Ribbon," acquired by the Atlantic City Art Association as a first purchase for its permanent collections of American Art which will probably at some future date be gathered together to form a museum; Arnold Friedman's "Race Track," acquired by the Leeds and Lippincott Company which also acquired Robert Laurent's life-size study in alabaster entitled "Apres le Bain," both of these purchases being intended for display in the new Chalfonte-Haddon Hall Hotel; Stefan Hirsch's "Cucumbers," acquired by Dr. B. D. Saklatwalla, of Pittsburgh; Stuart Davis's "Hotel de France," acquired by Martin Schwab, a Chicago architect; and Alexander Brook's "Sleeping Girl," acquired by Louis Stern, president of the Atlantic City Art Association.

VERSAILLES ROOM TO BE RESTORED

PARIS.—The Salle du Jeu de Paume in Versailles, on which Louis XVI's army trained a battery of cannon while the people's deputies were tearing up the old constitution of France and writing a new one, is about to be restored, reports *The New York Herald of Paris*.

Named the Museum of the Revolution by the National Convention in the latter years of the XVIIIth century, since then the hall, or tennis court, it has been one of the monuments commemorative of the days of Mirabeau, Danton, Saint Just and Robespierre. It has been one of the historical points of Versailles, but in recent years much of its glory has become tarnished and stained.

Last year, M. Henry Haye, Deputy from Versailles, urged the Ministry of Fine Arts to restore the hall, and M. Bonnet, chief architect of Versailles' monuments was ordered to draw up a list of necessary improvements.

He recommended that the hall should be heated in winter, the better to preserve its foundations and walls, and that the walls should be repainted and pictures restored. The work has been begun and should be finished soon.

To pay for the restoration, the Ministry of Fine Arts announced that the admission to the hall would be doubled, going to one franc.

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